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CARUSO CONQUERS SARATOGA AUDIENCE

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Saratoga Springs, N. Y., August 18, 1918.

Enrico Caruso appeared in recital here Saturday evening, entertaining one of the largest audiences that ever assembled in Convention Hall and holding his listeners during a two hour program. Saratoga was the mecca for thousands of music lovers and admirers of the great tenor. From far and near they came by train, by trolley, bus, motorcycle, bicycle and automobile, and even afoot, practically filling the great hall that has been the scene of so many notable gatherings and forming a fringe of standees, in both orchestra and balcony. So great was the crush that numbers were still unseated at the hour announced for the concert, and it was half an hour later before the assisting artists appeared.

Unbounded enthusiasm marked the appearance of Caruso himself and he was rewarded with insistent applause after each programmed number. His generosity with encores was apparent, and he sang nearly a dozen songs not programmed.

"Che gelida manina" from "La Bohème" was Caruso's first of three operatic arias, exquisitely sung and effective throughout from first note to last. The second was "Una Furtiva Lagrima" from the seldom heard but lovely "L'Elisir d'Amore" of Donizetti. This number revealed the poetic art of the tenor in a poignant manner, and its interpretation, like that of the other operatic excerpts, gave no evidence of lack of atmosphere. Other than a half dozen palms at the entrance and the Stars and Stripes and Italy's flag, there was no effort at decoration. But it was in his closing number, the more familiar "Vesti La Giubba" from "Pagliacci" that Caruso touched every heart, giving the compelling melody with dramatic intensity.

These were not the only features that won the big audience, however, for in addition to some of the Neapolitan songs for which he is famed, Caruso sang a ballad or two and for good measure gave Cohan's "Over There" in such a manner that men and women waved hats and handkerchiefs and cheers resounded through the big hall. He returned to the stage to repeat a verse to the delight of every listener.

Assisting Artists

Nina Morgana, soprano, proved a delight, and the variety of her numbers, her vivacity, and charm, gave her a firm hold on the audience. She gave the "Cavatina" from "The Barber of Seville" with birdlike fluency, and a group of songs, including a winsome ballade by Sibella, the Bimboni "Le Citté," and Buzzi-Pecchia's "Under the Greenwood Tree," together with the waltz song from Gounod's "Mireille." Her clarity of diction and tonal purity proved so winning that the audience was loath to have her leave. Her encores included "For You a Rose," "I've Been Roaming," and "The Star," Rogers. She also sang "The Star Spangled Banner" with Caruso, and they were recalled to the stage several times. Caruso was in particularly good humor, and his characteristic mannerisms were not lost on the vast crowd.

The audience heard too little of Mayo Wadler, the young American violinist, who is featuring American composers on his program. He produces a singularly luscious tone, fine and even. His first group included Swedish airs by Paul Juon, a fairy bit in the way of Cottet's "Meditation," and the Smetana "Du Pays natal," all sympathetically played. The second group included two Cecil Bdrleigh compositions, "Sun Dance" and "The Bees." The audience liked them immensely and showed deep appreciation. Unfortunately, at the beginning of "Indian Snake Dance" by the same composer a string broke and Wadler retired from the stage.

Salvatore Fucito was at the piano for both Caruso and Miss Morgana, proving an apt and sympathetic accompanist. Arthur Fiedler was at the piano for Mr. Wadler. The concert was given under the management of the Metropolitan Musical Bureau, with Ben Franklin acting as local manager. Caruso and his party made the trip from New York to Albany by boat, and to the Spa by motor.

His First Time Up-State

The event was of more than passing importance in musical circles, as it was Mr. Caruso's first appearance in this vicinity. From time to time, during the past ten years, local impresarios have sought to offer him sufficient inducement to appear before up-State audiences. Troy, known as the Hub of northeastern New York, as far as

musical interests go, has thus far not been able to secure him, and Albany, which has had three performances of the Metropolitan Opera Company, and two or more of the Boston Opera Company, has done no better. The event, given at the height of the racing season, when crowds from all parts of the country are at the Spa, proved conclusively that the greater the artist the greater the crowd, regardless of war conditions or other attractions. In other seasons, when singers of lesser gifts than Caruso have appeared, audiences have not been remarkable for their size or interest.

All three artists were in splendid spirits, and the audience gave prolonged applause to each. After the singing of the national anthem by Caruso and Miss Morgana, there was continued cheering and the soloists reappeared, Caruso holding Miss Morgana by the hand and swinging her to the stage front, where she made a graceful little bow of smiling acknowledgment. E. V. W.

UNEXAMPLED POPULARITY OF OPERA IN ENGLAND

Final Beecham Week in London—Sir Thomas Off for the Provinces—Even Glasgow Enthusiastic Over Opera in English—About the Earl of Chi-

ago and the Earl of Dublin

33 Oakley Street, Chelsea, S. W. 3, London, July 25, 1918.

The net of opera in English is spreading over this country at the present time in a most amazing fashion. The Beecham season ends at Drury Lane next Saturday, a season that has been the most successful, according to all accounts that have come my way, of all that even the Bold Baronet has undertaken. Tell me if you do not regard this as about as fine a week's repertory of opera in the vernacular as any you ever happened upon: Monday,

"Tosca"; Tuesday, "Coq d'Or"; Wednesday (matinee), "La Bohème"; evening, Dr. Ethel Smyth's English opera, based upon one of W. W. Jacobs' yarns, "The Boatwain's Mate," followed by "Pagliacci"; Thursday, Rimsky-Korsakoff's delicious satire, "Coq d'Or," again; Friday, "Madame Butterfly"; Saturday (matinee), "Carmen"; and for the final curtain on Saturday, "The Valkyrie." Isn't that as good a repertory for one week as you ever saw? Mind you, we had "Tannhäuser" at the matinee yesterday, and have had also "Tristan and Isolde," "Aida," "Othello" and much more of first-rate calibre during the past eight weeks. On the close of this season Beecham is transplanting the whole of his company to Blackpool, a Lancashire seaside resort very much given over to Lancashire millhands in days of peace, now populated by stalwarts of another kind. Beecham is himself a Lancashire man so that at Blackpool he will be on his native heath and, all things considered, I'll bet he and his company will have the time of their lives up there.

Cheers for Birmingham

From Blackpool the company is to journey, I'm told, to Leeds, and ultimately to Manchester and Birmingham in the autumn, so I suppose London must suffer in silence, operaless, until the spring. But this is not all. A little bird has whispered to me that as the city fathers of Manchester trod upon Sir Thomas Beecham's toes and declined to let him have there the site for the opera house he proposed to build for them, he has transferred his affections to Birmingham, which he will make the hub of our musical life. Personally, I am very glad if this should prove to be true. Birmingham for one thing is essentially English: I imagine it has nothing like the cosmopolitan population of Manchester. Further, it is the home of Granville Bantock, who besides being Professor of Music in Birmingham University and Director of the huge and important Midland Institute, is, with Elgar, the greatest power for good among our native musicians, Elgar through much of his music, and Bantock, perhaps, in spite of his, but because of his extraordinarily sympathetic and genial yet masterful personality, occupy a position in our musical life that is unique in England, as opposed to London. And again, Ernest Newman, by far our most acute musical critic, lives in Birmingham and wields a powerful pen on Beecham's behalf, and on behalf of opera in English really adequately done. Add to this that Birmingham is the home of the Chamberlains, and that one of them, Neville, to wit, was a prime mover in the

establishment of the local orchestra of which I told you a year ago, and you will see how sound is the nucleus at least of what I have indicated.

Glasgow Unexpectedly Operatic

But this is largely a digression. The Royal Carl Rosa Company, which is doing first-rate work in the matter of carrying opera in English through the Provinces, is now disporting itself in Glasgow, and as, in these days, the unexpected happens almost more frequently than the expected, so with the Carl Rosa. They took Glasgow by storm at a period of the year (this month) when, usually, Glasgow's music is that of the park band playing in the open air, and made a huge success actually during the Fair Week!

Still More Companies

In August the company comes to Wimbledon and other suburbs of London. Then again I read recently an advertisement offering the whole appurtenances of the Moody-Manners Opera Company either as a new and independent venture or as a sharing concern with Charles Manners as manager. Then once more H. B. Phillips' company, which once toured the world, visiting South Africa, Canada and Australia, is now touring the Provinces. Is not all this rather good, having regard to the

(Continued on page 19.)



© Miskin, N. Y.

JOHN McCORMACK.

Who celebrated his annual triumph at Ocean Grove last Saturday evening, the huge auditorium, one of America's largest, being packed to the doors and all the standing room filled, while hundreds were turned away.

CHICAGO FEDERATION OUSTS ENEMY ALIENS

Conductor Stock Expected to Resign

The Chicago Federation of Musicians last Tuesday ousted all alien enemies from its ranks. In a resolution setting forth what members have done in the way of labor and sacrifice to win the war, the organization declared the suspension of all who have neglected the opportunity to become Americans.

Several members of the Chicago Symphony Orchestra and most likely its conductor, Frederick Stock, will be unable to continue their work with the orchestra. In the meanwhile Government officials continue their investigation of alleged disloyalty among members of the orchestra. Not only enemy aliens will have to be dropped from the Chicago Symphony Orchestra, but also several German born players, who, though they became American citizens years ago, have remained German at heart. The Chicago public and press alike are demanding their removal. A leading Chicago citizen said: "Music in this community will be helped greatly when Prussianism is obliterated from the life of musicians."

Most of the orchestras of the country have already gone through the purifying process, and this move in Chicago will surprise no one in touch with affairs.

MUSICIANS VISIT PORTLAND FOR N. A. O. CONVENTION

City Shows Many Courtesies to Organists—Recitals on Municipal Organ Greatly Enjoyed by Professionals and Laymen—Social Feature Emphasized

The convention of the National Association of Organists opened at the Municipal Auditorium, Portland, Me., Tuesday, August 6.

In groups of fours and sixes the organists began to arrive at the convention hotel, the Falmouth, shortly after 12 o'clock. On the early express train from Boston, with the *Musical Courier* representative, were the acting vice-president, Frederick Schlieder, of New York; M. M. Hansford, editor of the *Console*; H. S. Sammond, treasurer of the association, both of New York; D. P. Whytock, registrar, of Providence; Mr. and Mrs. Arthur Turner, of Springfield, Mass.; Alfred Brinkler, F. A. G. O., of Portland, chairman of the local committee on reservations and arrangements, was kept busy all during the day assigning guests their accommodations. Among the later arrivals in the afternoon were Dr. John M'E. Ward, of Philadelphia; Dr. William A. Wolf, of Lancaster; Mr. and Mrs. Walter N. Waters and Miss Waters, of New York; Mrs. Bruce S. Keator, of Asbury Park; Mr. and Mrs. Rollo F. Maitland, Philadelphia; Flora R. Arnold, Providence; Theodore Dexter, Central Falls, R. I.; Mr. and Mrs. George H. Lomas, Pawtucket, R. I.; Florence E. Ames, Providence; Henry S. Fry, Philadelphia; Prof. Frank E. Ward, of Columbia University; J. J. Miller, Norfolk, Va.; Miles I. A. Martin, New York; Dr. Lathum True, Portland, and Kate Elizabeth Fox, of Morristown, N. J. Despite the heat of the day, many of the organists and their friends took advantage of the afternoon and visited some of the nearby beaches and places of historic interest, such as Old Orchard and the shores of the Portland harbor, the Longfellow birthplace, Portland Society of Art, the Observatory and the Maine Historical Society.

Opening Reception Tuesday Evening

In the State of Maine room of the Falmouth Hotel, the guests assembled in large numbers to greet the members of the local committees and to renew the friendships formed in previous years. In the receiving line were Mayor and Mrs. Charles B. Clarke, Will C. Macfarlane, municipal organist, and Mrs. Macfarlane; Mr. and Mrs. Cyrus H. K. Curtis (donors of the beautiful Kotschmar memorial organ in the City Hall); Frederick Schlieder, Alfred Brinkler, Mr. and Mrs. Henry F. Merrill, Mr. and Mrs. Converse E. Leach, Mr. and Mrs. Frank C. Allen, the latter three gentlemen comprising the Portland Municipal Music Commission, and Mr. and Mrs. Frank B. Cummings, of the Chamber of Commerce. During the evening Arthur Turner, of Springfield, sang several camp songs of the lighter vein, "When the Boys Come Home," Oley Speaks, and "God Be With Our Boys Tonight." Chairman Schlieder made the announcements for the next day and Miss Chadwick, daughter of Charles F. Chadwick, of Springfield, played several violin selections. By 9 o'clock the great room was literally filled with the guests, numbering upward of 300. Long after the guests had departed, strains of camp songs from the same room were heard through the open windows; the organist boys in khaki had found each other and were having a good time all by themselves.

Wednesday Morning

Officially this was registration morning. By 9 o'clock the arrivals of the previous day had been registered by D. P. Whytock at his desk in the lecture room set aside by the Music Commission for the organ convention in the City Hall. During the next hour, Mr. Whytock and his assistants were kept hustling, giving out the official badges, a picture of the organ on a good sized button with the words, "National Association of Organists, Eleventh Annual Convention, August 6-9, Portland, Maine." Attached to the button was a ribbon flag and a name panel. The badges were the gift of the Chamber of Commerce. The annual dues were also payable at this time, and Treasurer Sammond handled the cash like a real banker.

At 10 o'clock the first meeting was called to order by

Chairman Schlieder and "The Star Spangled Banner" was sung by the 250 or more present. Mayor Clarke, introduced by the chairman as the first speaker, gave a cordial welcome to the organists. The mayor, a good musician himself, knew just how to open the doors of Portland so that every individual should feel perfectly at home in that beautiful city. Dr. Macfarlane, one of the organizers and the first president of the N. A. O., was the next speaker. In his reminiscences of the eleven years of the association, he said that in 1907, when he was then organist of St. Thomas' Church in New York, he heard of a big organ being built at Ocean Grove on radical change of specification, and he set out one day with his bathing suit and a little lunch to find it. Upon arriving at Ocean Grove, he had a nice swim, ate his lunch, and wended his way to the Auditorium. No sooner had he set foot upon the ground than he met our old and venerable organizer, Dr. Tali Esen Morgan, who said to him, "You are just the man I am looking for; sit right down and play this organ." Upon sitting down to play "this organ," Dr. Macfarlane said, he found a diaphone and an unda maris. They found a few organists from miles around and started an organ convention, and Tali took everything away from him except his bathing suit, so he had to stay and play the diaphone and unda maris. The next year the present writer, hearing of Dr. Macfarlane's experiences with the diaphone and unda maris and the organ convention, set out with a few more organists from a few more miles around to learn more about the aforesaid experiences. As Dr. Macfarlane says, he had found added to the diaphone and unda maris, a fifty foot tuba and an aeoline, and so they had another organ convention, with many more organists from many more miles around. And one of these organists who must have heard that diaphone and fifty foot tuba was J. J. McClellan, who came all the way from Salt Lake City. Dr. Macfarlane was indeed the "old and venerable" president of those pioneer days of the association, and to him is due the very existence of the N. A. O., for it was he who gave every Monday for two years to canvassing this country and Canada and building up a membership of the highest type of musician. And so, when he heard of a "big organ being installed somewhere north of Boston," he set out one day "with his bathing suit and a little lunch to find it." He came for three days and, he has stayed six years. The city of Portland has been the gainer and New York the loser of Dr. Macfarlane's fine art. In closing, Dr. Macfarlane offered the hall, the organ and his own services to the convention; he said he believes it is the sociability and the lack of rigid rules which makes the N. A. O. such a stirring organization.

Vice-President Schlieder, in replying to these addresses, regretted the absence of President Scott Brook, who was unable to be present.

Following Mr. Schlieder's address, Dr. Macfarlane took all present on a personally conducted tour through the fine building, finally escorting them to the auditorium for the first recital by R. Huntington Woodman, of New York, whose program was:

Concerto in B flat (Handel); fantaisie in C minor (Bach); paraphrase, "I Am the Resurrection and the Life" (Tombelle); fantaisie in E flat (Saint-Saëns); prelude in D flat (Alkan), abridged and adapted by R. H. W.; suite, prologue, "Meditation," "Graceful Dance," toccata (manuscript), (Woodman); serenade (Wadding); scherzo (Canon), (Jadassohn); cantabile, "Piece Heroique" (César Franck).

As always, Mr. Woodman proved himself a master interpreter. His recital was well attended by the townspeople as well as organists. Cyrus H. K. Curtis was present and seemed to derive much enjoyment from Mr. Woodman's playing.

The organists registered up to noon, besides those already mentioned, were: Walter L. Bogert, New York City; Lewis A. Wadlow, Philadelphia; Converse E. Leach, Frank C. Allen, Music Commission of Portland; Frank B. Cummings, secretary Chamber of Commerce; Annie J.

O'Brien, Portland; Mrs. E. Earley, Nashua, N. H.; R. Huntington Woodman, New York City and Bailey Island; Albertina Kirche, Brooklyn; Edna Wyckoff, Brooklyn; Alice E. Winchester, New Bedford, Mass.; Bernadette Moreau, Portland; Louise S. Uller, Norwich, Conn.; H. R. Austin, Boston; Mrs. Lewis C. Flockar, Pawtucket, R. I.; Lewis C. Flockar, Pawtucket, R. I.; Lillian Carpenter, Brooklyn; T. Morgan, New York; Edward J. Whelan, Portland; Mrs. W. C. Dans, Central Falls, R. I.; Josephine S. Esten, Central Falls, R. I.; Mary E. Lund, Ethel M. Clark, Brooklyn, N. Y.; Fanny H. Hall, Woodhaven, N. Y.; Ed. K. Macrum, Brooklyn; Leslie A. Martell, Boston; Velma W. Millay, Portland; James W. Calderwood, Allston, Mass.; Nathan I. Reinhardt, Atlantic City, N. J.; Harold Tower, Grand Rapids, Mich.; Charles C. Chase, Portland; Eunice Chaisson, Yarmouth; Mabelle G. Ames, Bangor; Emily Baxter, Portland; J. J. Miller, Norfolk, Va.; Alice J. Skolfield, Lewiston; Henry F. Roy, Lewiston; W. J. Kugler, Boston; A. M. Talbot, Boston; H. C. Peabody, Mount Vernon, N. Y.; Thomas H. Skinner, Princeton, Mass.; Percy L. Bryning, Boston; Theodore W. Spugnay, New York; Florence E. Austin, Providence, R. I.; Bertie H. Adams, Worcester, Mass.; Nils Boson, Worcester, Mass.; Frank Dana Worcester, Mass.; Jasper W. Sawyer, Clinton, Mass.; Edith M. Farrington, Bangor; Grace M. Bramham, Bangor; Ernest H. Hosmer, Bedford, Mass.; William E. Wood, Arlington, Mass.; M. C. Ballou, Providence, R. I.; Elsworth E. Howe, Fisherville, Mass.; M. A. Austin, Providence, R. I.; E. F. Ames, Providence, R. I.; N. A. Nichols, Salem, Mass.; William H. Bush, New London, Conn.; Miss A. Chadwick, Springfield, Mass.; William F. Lende, Boston, Mass.; Miss G. Shaylor, Portland; Mrs. W. W. Walker, Portland; Lucien P. Libby, Portland; Walter S. Smith, Portland; W. C. Steere, Worcester, Mass.; Mrs. E. E. Howe, Fisherville, Mass.; Mrs. H. E. Donley, Worcester, Mass.; Elizabeth de Wolfe, Portland; Emile Roy, Lewiston; Charles F. Chadwick, Springfield, Mass.; Henry W. Collins, Pawtucket, R. I.; Arthur L. Titsworth, Plainfield, N. J.; Mrs. H. L. Yerrington, Norwich, Conn.; Mrs. Walter Potter, Norwich, Conn.; Ruth Potter, Norwich, Conn.; Charles E. Wisner, Lancaster, Pa.; Flora H. Dimick, Portsmouth, N. H.; Mrs. Robert Allen, New Bedford, Mass.; Mrs. Charles Wisner, Lancaster, Pa.; Edward J. Whelan, Portland; Frank Egner, Orange, N. J.; F. C. L. Schreiner, Orange, N. J.; Alban W. Cooper, New London, Conn.; Eva Underhill, Poughkeepsie, N. Y.; Mrs. C. H. Swezey, Middletown, N. Y.; K. P. Harrington, Middletown, Conn.; F. C. Abbe, Endfield, Conn.

Music for Army and Navy Discussed

Treasurer Herbert S. Sammond, the chairman of the afternoon session, opened the meeting by giving a brief talk on the subject of "Music for the Army and Navy." He is the song leader of the New York Coast Artillery at Forts Hamilton, Wadsworth and Totten. He said in part:

"I am frequently asked the questions, 'What do the boys like?' 'How many have written patriotic songs?' Some may think the boys are brought together to sing patriotic songs. We cannot sing the national anthems all the time. In so doing the boys would lose their interest and the songs their great value for important formal occasions. The boys demand and must have other types of songs—songs that fit every military function and rest periods. So we have songs of sentiment, like 'Mother Machree,' 'The Perfect Day,' 'Sunshine of Your Smile,' 'My Wild Irish Rose,' and songs of cheer, like 'Good Morning, Mr. Zip,' the stammering song, 'K-Katy,' 'Pack Up Your Troubles,' and coon songs, action songs, such as marching songs, 'Where Do We Go From Here, Boys?' 'I May Be Gone for a Long Long Time,' 'Hail, Hail, the Gang's All Here,' and certain songs about confining the Kaiser to the lower depths of hell, like 'We Don't Want the Bacon, What We Want is



Photo by Tisdale.

(Front row) (1) William E. Wood, (2) J. J. Collins, (3) Hamilton C. Macdougal, (4) H. S. Sammond, (5) Will C. Macfarlane, (6) Mrs. Bruce S. Keator, (7) President Frederick Schlieder, (8) Kate Elizabeth Fox, (9) Dr. William A. Wolf, (10) Rev. Cuthbert Fowler, (11) Florence E. Ames, (12) Dr. J. M'E. Ward, (13) Henry S. Frye, (14) Ernest M. Skinner, (15) Mme. Hall-Whytock, *Musical Courier* representative, and (16) D. P. Whytock.

THE OFFICIAL GROUP PICTURE.

a Piece of the Rhine.' These songs must be easy to learn and flow in perfect channels and not contain the unexpected, such as you musicians enjoy."

Wallace Goodrich, of Boston, member of the National Committee on Army and Navy Camp Music, was the next speaker, and was given a most hearty welcome. Professor Goodrich discussed quite fully the subject of "Band Music." He said it is the connecting link between the army and the people. The army band does something more than furnish entertainment; it is helping to win the war. He showed how we were handicapped at the beginning of the war on account of the lack of army bands, which were

"The Poilu and His Music"

This was given over to Reginald McAll, who has just returned from Y. M. C. A. work in France, and who told of his experiences there with the "Poilu and His Music." Mr. McAll is an easy and pleasant speaker and has the happy faculty of visualizing his own experiences and places he visited. He played on the piano some of the songs he taught the Poilu. The French soldiers like songs in a lighter mood than the American soldiers' songs. Four years of war demand a swing of the pendulum back to the delights of childhood days and their pleasures. As the Y. M. C. A. secretaries are mostly self supporting, Mr.

lar." He pleaded for a more human contact between teacher and pupil and more freedom of development both in composition and performance. The imaginative powers in pupils should be guided into the proper channels which will allow of their blossoming forth. There cannot be too much stress laid upon the importance of careful detail in the studio, the practice room and the choir room.

The convention then adjourned for Dr. Macfarlane's daily recital, the program of which follows:

Fugue in G minor (Bach); "Lullaby"; march, "America, the Beautiful," scherzo in G minor, Scotch fantasia, serenade, "Spring Song" (Macfarlane), "The Optimist" (Rollo Maitland).

It was a rare treat again to hear Dr. Macfarlane's compositions played so delightfully and delicately as he himself plays them. The audience was large and most appreciative, the delegation of organists helping greatly to swell the numbers.

Immediately after, the official group picture was taken on the steps of the City Hall, where upward of 125 delegates assembled.

Choir Problem

In closing the afternoon session, Walter N. Waters presided at the conference, the subject of which was "The Choir." Mabel E. Bray, director of school supervisors of Westfield, N. J., sent a paper on "Maintaining a Choir." Miss Bray wrote: "I do not believe that the angel Gabriel could manage a volunteer choir." In Miss Bray's opinion, a church choir can be maintained successfully by making practical use of the vocal resources of the congregation without the expenditure of a large sum of money, which is a drain on the treasury of the small parish. In doing this she would choose the children's choir as the one most agreeable to train and most interesting with which to work.

Walter C. Gale, of New York, succeeded Miss Bray with a talk on "Choir Problems." "More qualities are needed in a successful choir trainer," he said, "than in an organist pure and simple, including a strong, appealing, magnetic personality, much tact, a sense of humor, and ability to make his singers like their work, as well as to be responsive to his wishes."

Vice-President Schlieder concluded the afternoon session with a very valuable paper on "Rhythmic Values in Interpretation," a subject with which Mr. Schlieder is perhaps better able to deal than any other organist attending the convention.

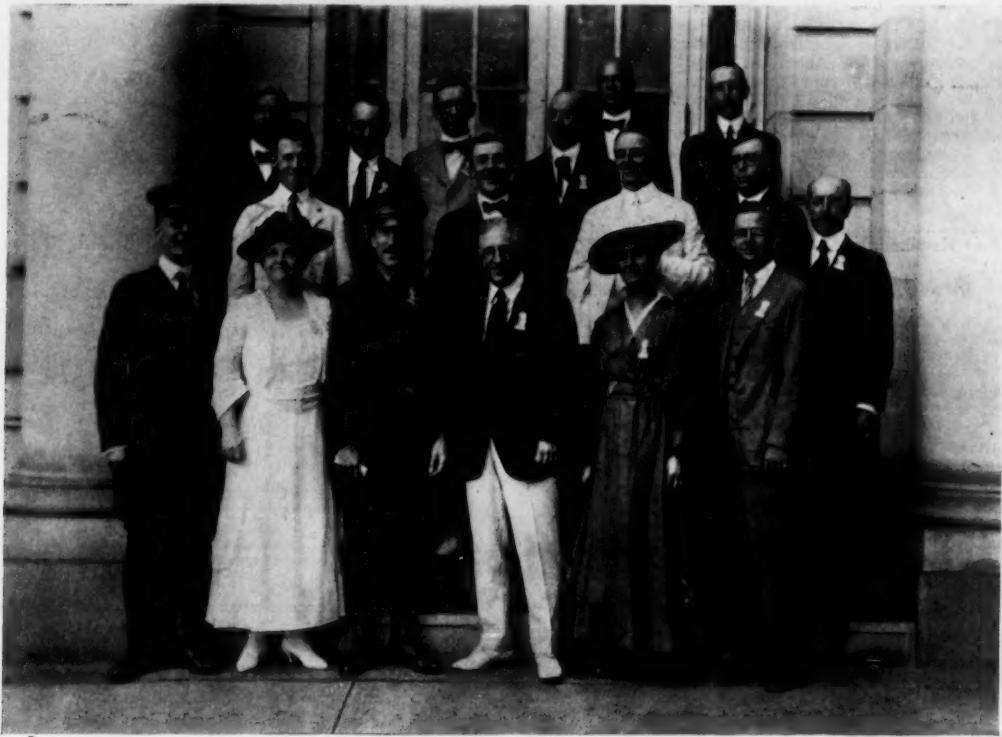
Portland Talent Entertains

For the Thursday evening session, Dr. Macfarlane had in store the fine concert of the Portland Men's Singing Club and William Zeuch, concert organist, the program of which follows:

Finale, symphony, No. 6 (Widor), William Zeuch; "Mother of Mine" (Burleigh); "Ave Maria" (Abt), tenor solo by Ernest J. Hill; "The Kilties' March" (Murchison), the Portland Men's Singing Club; grand chœur dialogue (Gigout); andante, fourth sonata (Bach); "Scène Monique" (Couperin); prelude and fugue in D major (Bach), William Zeuch; "The Night Has a Thousand Eyes" (Stevens); "The Image of the Rose" (Reichardt), tenor solo by Herbert S. Kennedy; "Alexander" (Brewer); "Unforgotten" (Lebo), baritone solo by Howard R. Stevens; "The Viking Song" (Coleridge-Taylor), organ accompaniment by Alfred Brinkler, the Portland Men's Singing Club.

It is rarely that we hear such organ playing as Mr. Zeuch gave us and still more rare it is, to witness an audience demand a repetition of a Bach fugue. Mr. Zeuch's audience was fairly spellbound at his wonderful playing. Faultless technic, magnetic personality, thorough musicianship, a strong sense of rhythm and great versatility are only a few of the many qualities he possesses, placing him in the front rank of concert organists in this country.

Dr. Macfarlane in conducting the Singing Club had his men well in hand, and it was a great pleasure to listen to



NEW OFFICERS AND EXECUTIVE COMMITTEE.

(Front row, left to right) Reginald McAll, Mrs. Bruce S. Keator, H. S. Sammon, Frederick Schlieder (president), Kate Elizabeth Fox and Harold Vincent Milligan. (In the rear, left to right) Walter N. Waters (secretary), Miles I. A. Martin, Harvey B. Gaul, M. H. Hansford, Dr. John M. E. Ward, Dr. William A. Wolf, Walter C. Gale, Arthur Turner, Alfred Brinkler, Henry S. Fry and J. J. Miller.

small compared with the French and English bands, and the faulty system under which they were organized. Our band leaders never were trained as they were on the other side, but an awakening has now come and we are heeding General Pershing's cry that we must have bigger and better bands. The appropriation is too small to furnish sufficient music. The band leaders abroad are graduates of the Paris Conservatory, and the bands are bigger, better, and more sonorous. The bands are used to play in hospitals, funerals for the heroes, church services in camp, as well as for sociability and rest hours. Professor Goodrich related how the great necessity for better bands has been recognized by the War Department and the steps that are now being taken to enlarge these and to make the leadership something worth striving for. As the bandmen are used for stretcher bearers on the front lines, there have been many casualties and new bands have to be organized constantly. The Field Artillery now has a bugle and drum corps of forty-eight, and there is a bill in Congress for a like number in the Coast Artillery. The New England Conservatory has opened its doors this summer for the training of bandmen and leaders, and all the men for this capacity from the First Naval Department of the Northeastern District are being trained there. At Camp Devens the bands of the Seventy-sixth Division are being trained by Modest Altschuler, conductor of the Russian Symphony Orchestra. John Philip Sousa has a band of 1,000 navy boys at Chicago, where he segregates the parts into smaller sections for road travel. The importance of recruiting bandmen should not be overlooked, and there is great need of training schools. The co-operation of the organists in lending their services wherever possible was earnestly urged by Professor Goodrich.

Prof. John P. Marshall, organist of the Boston Symphony Orchestra, and song leader of the New England camps, was the next speaker on the subject of "Camp Songs." Professor Marshall says it is not to uplift the boys musically that singing is included in the routine of the camp, but a purely military function. When our army first went across it was a silent army. Conditions have since changed, however, and now the training the boys have received in the camps has made them good singers; and the most loyal supporters of the vocal training are the fighters themselves. A demonstration of camp songs was given by Ralph Brown, a co-worker with Professor Marshall, who gave his big bass voice vent in the lecture room that would have done the hearts of church music committeemen good. He sang bits of "Over There," "Good Morning, Mr. Zip," and the famous Coast Artillery song, the tune of which is comprised of two gospel songs and the words, "One keg of beer for four of us."

The afternoon session closed with a splendid recital by Dr. Macfarlane, whose program, especially arranged to interest the convention, was:

Fugue in C minor (Bach); "Fountain Reverie" (Fletcher); suite, "Sketches of the City," "The City from Afar Off," "On the Avenue," "An Old Lady Sitting on the Porch," "Urchin Whistling in the Streets," "The Blind Man," "In Busy Mills," "Evening" (Nevin).

Directly after the recital, the organists were guests of the Chamber of Commerce, who had planned a fine automobile trip. The long string of motors could be seen for a half mile behind the head car, and a jolly crowd it was.

McAll spent a large part of his time with his little reed organ, teaching the Poilu to sing and sing with them. His lecture, which was open to the public, gave a more adequate understanding of conditions in France than most of us have previously heard and therefore was all the more appreciated.

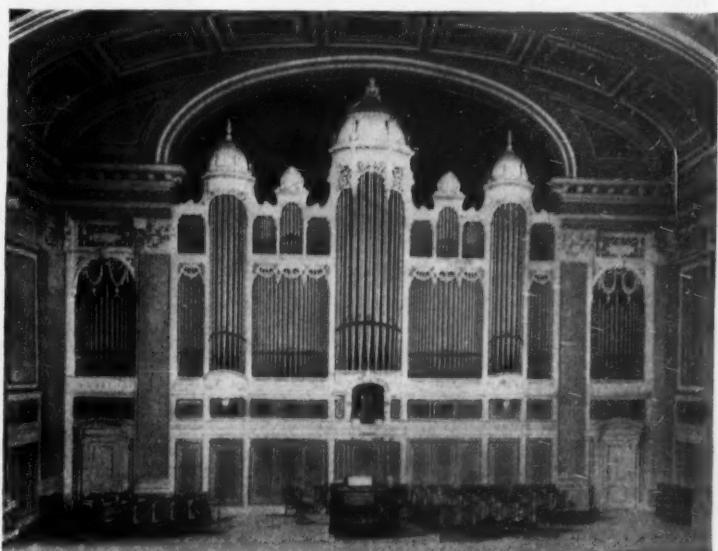
Wednesday's Program

A severe thunder shower during the night and a heavy fog during the early part of the morning made it necessary to postpone the sail among the islands of Casco Bay and settle down to a business meeting instead. A nominating committee consisting of Dr. William A. Wolf (chairman), Mrs. Bruce S. Keator, Henry S. Fry, Mr. Macrum, Harvey B. Gaul, Reginald McAll and Hamilton C. MacDougal, was appointed to report at the annual election of officers. Reports of the secretary, Walter N. Waters, and treasurer, H. S. Sammon, were read and approved, also reports from State presidents, showing growth of local chapters, made by Henry S. Fry, Pennsylvania; Mrs. Bruce S. Keator, New Jersey; John Herman Loud, Massachusetts; Dr. Hemington, Illinois. Letters of greeting were also read from Homer N. Bartlett, a former president; Artug Scott Brook, the retiring president; Dr. Pennington, and Dr. H. J. Stewart, of California.

Additional registrations up to noon were: Ernest M. Skinner, Hamilton C. MacDougal, Norman Jacobsen, Kendal Green, J. E. Newman, Meriden; E. A. Fowler, Boston; Mrs. T. J. Lappin, Portland; C. W. Richmond, Bangor; Susan G. Coffin, Portland; Alice L. Gillise, Portland; William Anderson, Stamford; Charles W. Winslow, Springfield, Mass.; Marion E. Rines, Portland; W. J. Short, Northampton, Mass.

At 2 o'clock, certain of the men who are usually prompt in their arrival at the lecture room did not appear, and upon looking for them and rounding them up, it was found that they had stolen away for a nap. Inquiry about this sudden indisposition disclosed that there had been a stag party for this chosen few the night before which had lasted way into the hours of the morning. Sandwiches at midnight, ice cream cones at 1:30 a. m., camp songs until 3:30, formed part of the program. The other part need not be added, except that pillow fights, ghost parties, and a general mix up must have taken place, according to the reports of the revellers themselves.

Miles I. A. Martin, who had really the first serious paper of the convention, spoke on "The Art of Being Particu-



THE HERMANN KOTZSCHMAR MEMORIAL ORGAN.

One of the largest in America, was presented to the city of Portland by Cyrus H. K. Curtis of Philadelphia, Pa. The instrument cost over \$60,000, has eighty-eight speaking stops, thirty-four couplers, thirty-two composition pistons, six composition pedals, three mechanical stops and seven accessories. The echo organ is placed above the ceiling at the opposite end of the auditorium from the main organ and is played through approximately 200 feet of cable.

the interpretations of the several songs. The fine shadings and ensemble, together with the clear quality of the voices, made the program in every way an enjoyable one. Alfred Brinkler must certainly be mentioned for his artistic accompaniment of the "Viking Song."

Immediately after the concert, the Portland Board of Trade acted as hosts at the dinner which was spread in the large dining room of the Hotel Falmouth, and also lent a hand in transporting the organists from the auditorium to the hotel in automobiles during the terrific rain storm. Much appreciation is given this splendid body of citizens of the city by the sea, and every organist present at this convention will remember with great pleasure the

(Continued on page 25.)

Eddy Brown Enjoys "the Simple Life"

Is Eddy Brown? He is, and getting more so every day. Long motor trips in his new car from the quiet, sheltered Lake Osceola, where he is summering, to various distant points all come in the day's work or play with this young virtuoso of the violin and auto enthusiast. Hence the reference to color; for his love of the water and his liking for all aquatic sports, combined with his many tours of the State, via motor, have given him a coat of tan of which a "Coney" life saver could be envious.

Mr. Brown recently motored from Lake Osceola to Lake George to pay a visit to his beloved teacher, Prof. Leopold



EDDY BROWN,
American violinist.

Auer, whom he found in excellent health and spirits, despite his strenuous work of teaching.

While enjoying his vacation to the utmost, Mr. Brown finds time to arrange and practise his many programs for the coming season and to devote long periods to several compositions, some of which will be used in his extensive tour from coast to coast.

Eddy Brown will give his first New York recital of the season in Carnegie Hall, December 28.

J. J. Hattstaedt in New York

John J. Hattstaedt, president of the American Conservatory of Music, Chicago, was in New York for several days last week, transacting business and paying visits to his many friends in the metropolis. Mr. Hattstaedt has been spending the summer at Lake Mohonk, New York, and is in rugged health and full of energy and ambition for the work of the coming season. He reports his institution as being in a flourishing condition, and the enrollment for 1918 to promises, if anything, an increase of activities there for the coming winter.

Meta Reddish to Sing "Secret Marriage"

An interesting feature of the Chilean opera season at the Municipal Theatre of Santiago will be an elaborate revival of Cimarosa's seldom heard masterpiece, "Il Matrimonio Segreto" (The Secret Marriage). Meta Reddish, the American coloratura, will be heard in the leading soprano role. "Il Matrimonio Segreto" was taken from the

shelf five years ago at La Scala, Milan, and was subsequently given with great success at Monte Carlo and in Buenos Aires with Lucrezia Bori. It enjoys the distinction of being the only opera which has ever been "encored" in its entirety on one evening. At its premiere in the Court Theatre of Vienna, "Il Matrimonio Segreto" met with such marked favor that it was given a repetition the same night by royal command.

**Mlle. de Tréville's Impromptu
Singing at Columbia University**

Tables were turned Wednesday evening, August 14, when Yvonne de Tréville, who has on several occasions called on Fay Foster to come from the audience to the platform to accompany "The Americans Come," was requested by Edwin Franko Goldman to come from the audience at Columbia University to sing "La Marseillaise," accompanied by the band. Mlle. de Tréville complied by so stirring an interpretation of the French anthem that she was obliged to repeat it, her splendid soprano voice carrying to the most distant listeners.

This was her fifth appearance in six days, as she has been generously singing to the enlisted men at Governor's Island, Scarsdale (Aquaduct Guards), Camp Merritt and Fort Hamilton.

Traveling Musicians Get Pay Raised

It is announced that musicians who travel with road companies hereafter will receive \$50 a week, an advance of \$5 over the wage scale previously in effect. The new rates became operative August 1. Nine performances constitute a week's work, and musicians are to receive \$5 for each extra performance above that number. This new scale of prices applies only to musical comedies.

E. I. Horsman, Jr., Leaves \$82,000

The late Edward I. Horsman, Jr., composer, organist, and formerly music critic of the New York Herald, left an estate amounting to \$82,000, of which \$80,000 was personal and \$2,000 real estate. It goes to his wife and father. Incidentally, Mr. Horsman was a business man, being engaged in the toy business with his father.

Ancona's Son Killed

The veteran Italian baritone, Mario Ancona, who will be recalled as a former member of the Metropolitan Opera Company, has had the misfortune to lose one of his sons, Raul, a soldier of the Royal Bombardiers. The young man died as the result of wounds received in battle.

**MUZIO'S BUTTERFLY FEATURE
OF RAVINIA PARK WEEK****Lucy Gates Says Goodbye in "Traviata"—Edith Mason Joins the Company**

A huge crowd was on hand at Ravinia Park on Sunday evening, August 10, when for the first time Claudia Muzio essayed the title role in Puccini's "Madam Butterfly." Not only was the capacity of the pavilion taxed, but hundreds of standees fought for points of vantage from which many of them could not see, though they were rewarded by some of the best singing heard at the park this season. Muzio's Butterfly will, after further acquaintance, count among the best roles in her extraordinary repertoire. As it was, she achieved vocally great things and though she was not quite as much at ease in the Japanese kimono as, for instance, in her regal costume of Tosca, she gave proof of having studied hard, giving the role a personal touch that added materially in making her performance well worth seeing. Vocally she was excellent and the duet with Pinkerton in the first act was the real hit of the evening. No singer before the public today can imbue her voice with so many shades as Muzio. She has her vocal equipment under the mastery of her brainy head. The voice responds to her most minute demand and the results obtained are really incredible. Muzio is different vocally in every opera. In "Aida" her voice is dramatic; in "Bohème," lyric; in "Faust," as flexible as a coloratura. In "Butterfly," it unifies all those qualities. The 1918 season at Ravinia Park will long be remembered if only to recollect that it was the year that brought to these surroundings one of the world's most gifted singing actresses.

Morgan Kingston was as ever lavish with his high tones, which literally shook the vast pavilion to its foundation. His Pinkerton was irresistible. Graham Marr was a handsome and well voiced Sharpless and he shared royally in the success of the night. Sophie Braslau was capital as Suzuki. Her powerful, clear and sympathetic contralto was heard to best advantage and the note of pathos with which she imbued the role was not only in accordance with tradition but won her the heart of the audience. Papi conducted with his customary authority and verve and a great deal is due him for the splendid ensemble given the performance. His reading of the score added much to the enjoyment of the night. In the smaller roles Daddi as Goro and d'Angelo, who doubled as the Bonze and Yamadori, were excellent.

On Monday evening a symphonic program was presented under the direction of Richard Hageman, that young wizard of the baton, and H. Felber, Jr., violinist, was the soloist. On Tuesday evening, "Tosca" was repeated; Wednesday, "La Traviata"; Thursday, "Aida."

The regular Friday concert was given, and on Saturday, Muzio appeared in the double bill, "The Secret of Suzanne," and the "Jewels of the Madonna." Review of the Saturday night performance is deferred until next week.

Ravinia Notes

Lucy Gates' farewell as Violetta in "Traviata" on Wednesday, August 14, was one of the notable events of the season at Ravinia Park.

Edith Mason, who was heard last season at Ravinia Park, will make her re-entry Sunday, August 18, as Nancy in "Martha." Review of this performance will appear in these columns next week.

R. D.



FRANCES ALDA,

The vocally superb, visually delightful and dramatically convincing soprano of the Metropolitan Opera, who will be heard in New Orleans next season for the first time. Mme. Alda will be under the local direction of Robert Hayne Tarrant.

CARUSO MARRIED

Enrico Caruso, the famous tenor, was married on Tuesday afternoon, August 20, at the Marble Collegiate Church, Twenty-ninth street and Fifth avenue, New York, to Dorothy Park Benjamin, daughter of Mr. and Mrs. Park Benjamin, of New York.

The wedding was a quiet one and known in advance to but very few. Mrs. Caruso's father was editor of the *Scientific American* for several years.

New Flammer Publications

"Afterglows," a suite of three piano pieces, the latest work of F. Morris Class, has been issued by Harold Flammer, Inc., New York. The same firm publishes "Bianca," Henry Hadley's opera, which won the Hinshaw prize, and is to be given in New York this fall by the American Society of Singers.

Marguerite Sylva Uses "Regret"

Marguerite Sylva, the well known opera singer, is using Frederick W. Vanderpool's song "Regret" with much success.

Arthur Shattuck for St. Paul

Repeated engagements with the Minneapolis Symphony Orchestra have made Arthur Shattuck a popular figure in the Twin Cities, though he has not yet been heard there in recital. He will make his first appearance in that capacity



HAZEL PECK,

The pianist, was heard in an interesting recital recently in Oil City, Pa. The concert was most successful, and Miss Peck probably will return to that city next season.



ARTHUR SHATTUCK

And his friends, Mary Nash and her sister, Miss Florence, somewhere on the Connecticut shore.

next season, under the auspices of the St. Paul Schubert Club.

Resolved to deny himself the luxury of his private yacht, Mignon, while his country is at war, Mr. Shattuck has absented himself from the Middle West lake region, and is spending the summer at the St. James Hotel in New York.

Frieda Hempel to Sing at Plattsburgh

Frieda Hempel and her husband, William B. Kahn, who are spending the summer at Lake Placid, recently motored to Loon Lake, and then on to Plattsburgh, where Miss Hempel will sing for the boys in a few weeks.

The French American Association for Musical Art has the honor to herald an historic event

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(ANDRÉ MESSAGER, CHEF D' ORCHESTRE)

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9	Boston	21	Charlotte	5	Fresno	17	Denver	28	St. Paul	8	Cleveland
10	Providence	22	Atlanta	6	San Francisco	18	Oklahoma City	30	Milwaukee	9	Pittsburgh
11	Springfield	24	New Orleans	7	Oakland	19	Tulsa	Dec. 1	Chicago	10	Buffalo
13	New York	26	Dallas	9	Portland	20	Kansas City	2	Indianapolis	11	Toronto
14	Philadelphia	29	San Antonio	10	Seattle	21	St. Louis	3	Louisville	12	Rochester
15	Baltimore	30	El Paso	12	Tacoma	22	Omaha	4	Cincinnati	13	Syracuse
16	Washington	Nov. 3	San Diego	13	Spokane	23	Des Moines	5	Dayton	16	Montreal
18	Richmond			14	Boise	25	Fargo	6	Toledo	17	New York

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SOMETHING NEW IN PIANO LITERATURE

An Appreciation of the Godowsky "Miniatures"
—The Five Finger Exercise and the
"Teacher and Pupil" Duet on a
New Plane

The five finger exercise and the "teacher and pupil" duets have been humble handmaids of the art of learning how to play the piano ever since that art existed—with an accent on humble. It took a musical and pianistic genius like Leopold Godowsky to conceive the idea of combining and mutually ennobling both of them, and that is just what he has done in the new "Miniatures," just off the presses of Carl Fischer, New York.

To the musician it is fascinating just to sit down and read these compositions, as one reads a good novel. One becomes lost in admiration at the musicianship which has been able to evolve forty-six different melodies, not one of them made up of more than five notes for each hand, and often only five for both, yet all different, all distinctive and all attractive. And then the accompaniments, which—often in the most modern of harmonies—give a piquantly individual support to the simple melodies, are marvels of clever writing for the piano.

Godowsky's purpose in writing them was, as he himself expresses it, "to inaugurate a new era in pedagogy, particularly as regards the earliest and early grades. I have given a great deal of thought and loving care to the 'Miniatures,'" he says in a letter, "and though the pieces are smaller and considerably less complicated than anything I have ever written, they represent the best there is in me. The experience and assimilated knowledge, the aims and aspirations, the hopes and ideals, the disappointments and yearnings of a sensitive nature and an artist's soul are all to be found in this series of simple five finger pieces. Working within such self imposed limitations has convinced me that economy of means leads to a superior form of concentration, and the resulting concentrated effort produces the quintessence of human endeavor, materially and spiritually. The resourcefulness needed in dealing frugally with the means at our command often opens up unexplored and unsuspected regions of imagination. In working on the 'Miniatures' I have been amazed at the possibilities created by the adopted restrictions. I have done my utmost to give the same attention to melody, harmony and counterpoint, I have tried my best to make the pieces as simple and as easy as was compatible with the intrinsic value of the inspiration and idea. I could have made them simpler and easier for the teacher, but the result would have been artistically less satisfactory, and much of their attractiveness would have been lost."

Frederick H. Martens has written an excellent preface for the "Miniatures." He dilates particularly on the technical and musical advantages of them and in so lucid a way that one cannot do better than quote from him. Speaking of the technical advantages, he writes:

The melodies in the *primo* parts of the "Miniatures" are based on a five-tone compass. This furthers the acquisition of a permanently correct position of the hand, as the hand is thus kept in a stable five-finger position, each finger playing throughout the entire composition the one key allotted to it. The result is an equalization of the fingers which no other method offers. The fixed position of the hand compels the frequent use of the weaker digits, as the passing under of the thumb does not take place. (This gives the "Miniatures" a special value for the more advanced player who wishes to strengthen the more neglected fingers.) Their genuine musical interest and rich harmonic texture will encourage a more rapid progress toward proficiency than would any number of dry mechanical exercises. It is owing to imperfect control of the normal keyboard position of the hand and to finger inequality that students, as a rule, are unable to play expressively with the weaker fingers. For purposes of *primo* parts reading the "Miniatures" offer manifold advantages. Their interesting and scholarly workmanship will be appreciated by the teacher, so often bored by the triviality and monotony of the four-hand part assigned him. Every detail of fingering, pedaling, phrasing, tempo and expression, dynamic light and shade, etc., has been indicated with meticulous care by the composer and should be accepted as authoritative. The composer specifies that: "Of the forty-six numbers, twenty-two are easy, eleven moderately easy, and thirteen rather advanced for the teacher, while the pupils' parts are all accessible to beginners and at the same time equally useful to advanced players. The more ambitious pupils can ultimately play the teachers' parts."

Then he refers to the musical advantages in the following words:

Present day ideals of piano playing and teaching reflect so notable an advance, they so emphatically insist that the best is not too good, that the musical as well as the technical advantages of such compositions as these are only too apparent. In them a fuller, more practical measure of technical benefit goes hand in hand with a stressing of the musical and artistic elements. The "Miniatures" are healthily modern in idea and harmonic treatment. In place of the banal simplicity of some sixty or eighty years ago (still noticeable in much instructive four-hand music of the hour), we have real constructive imagination, an art beyond cavil; a quality of appeal which none truly musical can evade. Not only do the charming creations of Godowsky's fancy guide aright the pupil's first half conscious steps toward interpretation and esthetic expression of a musical idea—the acquisition of color by touch gradation, dynamic and pedagogic emphasis, light and shade in playing, correct phrasing and articulation of musical sentences—but they give him as well a clear conception of most of the musical forms, ancient and modern, strict and free, their contrasting characteristics being presented in a concrete though condensed manner. The short annotation which accompanies every number helps the student to understand form and character in musical composition, while it offers the teacher material for elaboration in an analysis of the "Miniature" in question. Though the above considerations aim to give some idea of the purpose and scope of these four-hand "Miniatures," there is one thing which it is beyond their power to do—to convey to the reader with approximate accuracy the spark of genius which illuminates these happy offspring of Godowsky's muse, their absolute musical charm which cannot well be described or defined. The intrinsic worth of the "Miniatures" may be appreciated only by actual acquaintance.

A List of the "Miniatures"

The "Miniatures" are described as "a series of original melodies, including thirty-four compositions and three suites in a variety of classic and modern dance forms, as well as others in established and fanciful musical form, developed from five tone combinations and based upon essential requirements of five finger positions."

The complete list, with titles, is as follows:

First suite: "In Church," "At Night," lullaby, rustic dance. Second suite: "Arietta," "Sarabande," "Cradle Song," bagatelle (valsette). Third suite: Prelude (the organ point), chorale, hymn, epilogue (retrospect). Ancient dances: First minuet (C major), second minuet (G major), rigaudon (also for piano solo), gavotte, bourrée, Siciliana, Irish jig. Modern dances: Polka, Tyrolean

At Night

SECONDO

LEOPOLD GODOWSKY

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"AT NIGHT," A CHARACTERISTIC PIECE, THE SECOND NUMBER FROM THE

A Simple One

"At Night," however, is one of the simplest numbers and the least difficult technically for the teacher. There is scarce a number in the whole list that will not repay special study. Take the *bourrée*, for instance, one of the seven ancient dances. It is as typical of the modern spirit as one of Bach's *bourrées* is of classicism. Or note the ingenious rhythmic quirks and harmonic surprises which accompany the plain, almost vulgar, melody of the polka in the seven modern dances.

The Miscellaneous Numbers

It is hard to make choice among the miscellaneous numbers for special mention. The military march, however, will fill many a youthful heart with joy and set many a foot tapping. Also it will set many a teacher to doing a little practising on his or her own account, that the *secondo* part may run smoothly. It would never do, of course, to make even the most excusable slip in front of one of your youngest pupils! In this march Godowsky has increased the possibilities of his melody, assigning five different notes to each hand, in this particular case the left hand playing G, A, B, C, D, while the right hand keeps on with E, F, G, A, B. "The Hunter's Call" (Woodland Mood) is another instance of clever achievement of a striking tone picture through the employment of the simplest means. "The Exercise" is delightful musical humor and an exercise with the dryness taken out of it, while its companion number, "The Scholar," a fugetta, takes the student on into an introduction to counterpoint so palpably disguised that he will not know he is being introduced. The "Humoresque" is also issued for piano solo. The writer had the privilege of hearing it played in that form by the composer, and no more delightful morceau for piano exists in modern musical literature.

The nocturne has a *secondo* part of striking rhythmic and harmonic originality, while the "Albumblatt" (intermezzo) is a tour de force of ingenuity, the *primo* standing in C, with B natural included in the melody notes, while the accompaniment stands in F. The musician will

But all the description in the world will not give so good an idea of the unique thing that Leopold Godowsky has accomplished as one concrete example, so, with the publisher's permission, the MUSICAL COURIER reproduces on the pages herewith "At Night," the second number from the first suite. What could be simpler than the musical material on which the *primo* part is built up—the notes C, D, E, F, G? Yet how markedly original, both textually and rhythmically, is the melody made from them and how striking the harmonic support provided by Godowsky's inexhaustible ingenuity! The result is a nocturnal genre picture as distinct as one of Chopin's, though built up from the simplest of foundations.

At Night

PRIMO

LEOPOLD GODOWSKY

Moderato (J = 80-92)

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FIRST OF THE THREE SUITES INCLUDED IN THE GODOWSKY "MINIATURES."

readily appreciate the cleverness necessary to make the B natural, each time it appears, fit unobtrusively and naturally into the melody in F major. This description of clever and characteristic numbers might go on through the whole list of "Miniatures," omitting none, did space permit, but two others must be mentioned, the "Arabian Chant" (Oriente), in which Godowsky within his five note compass out-Rimsky-Rimsky-Korsakoff himself in the production of exotic effects by simple means, and the "Scherzo," a true symphonic movement in the strictest classical style, but with piquantly modern touches in both melody and harmony.

It is a long time since there has been anything really new in piano literature. The modern French and Russian schools have worked with formulas rather than ideas and

lead us to a vagueness of both form and substance, rather than to any increase in precision of musical science. But Godowsky in these "Miniatures"—which are little only in name, not in content—has worked with both formulas and ideas. The study of the complete set, accompanied (as each number is) by an introductory explanatory paragraph, is bound to give the beginner at once a thorough knowledge of all the simpler musical forms, at the same time forming a taste for the best in music which the student does not realize that he is acquiring, by such simple means as it is imparted. The "Miniatures" truly deserve that much abused word, "unique." And Godowsky, the pianist-musician, has given fresh proof—were it needed—that he is at the same time Godowsky, the musician-pianist.

H. O. O.

CAN EVERY ONE BE
TAUGHT TO SING?

Not All May Become Artists, but Every One Can
Be Taught to Sing Artistically

So Says Ida Haggerty-Snell

The question is often asked, "Can every one be taught to sing?" Such a question is just as unreasonable as asking if every one can learn to speak a foreign language. Unfortunately, vocal music has been regarded as a gift—something that could be cultivated but not acquired.

All sciences and languages can be learned by intelligent people. Vocal music is a science. It is also a language of the emotions, and whoever is capable of learning any language is able to learn how to sing.

We are the result of training in everything, and any one with ordinary intelligence, who is not deaf or dumb, can be taught to sing.

You may assert that many are tone deaf, and that many have harsh, unmusical voices. True, but we were both deaf and blind to many things before they were pointed out and taught to us. A beautiful picture may have no attraction for one unacquainted with art. The sky is a mass of scintillating rays until we learn where to look for the different planets. Then how interesting it becomes!

Until you were taught the difference, you could not designate colors. Red was red only because some one found it out and said "red." Ten apples were recognized as such after they had been counted and named "ten apples." Your young mind knew nothing about ten apples or red apples until it grasped this fact from having been taught it. Before you were able to understand this truth about the apples, you had been humming little tunes, little baby tunes that every mother knows so well; and these little tunes were never taught you. Long before you talked or walked you hummed them. If your vocal training had begun then, you would have sung more beautifully than any one has ever sung.

Singing is more natural than any one thing we do. Even the deaf and dumb hum discordant sounds in moments of reverie. What person is there who does not accompany his most serious thoughts with some familiar melody? The voice has been neglected, and many do not sing just because they have never been taught how.

The tone deaf are the most difficult to teach, but they do yield to patient drumming on one note until they catch the sound. Some of my most beautiful singers were originally tone deaf, but within a month they learned to sing several songs very artistically. Harsh, unmusical voices are made sweet by being located in the lisp.

There is absolutely no detection of age in perfectly placed tones. A woman of seventy-five and a miss of ten cannot be told apart by one who is blindfolded. The same phenomenon of sound prevails in whistling. In both perfect singing and whistling the result is vocalized breath held at the lips without any physical interference.

Only a small part of the vocal cords are used in ordinary speech, so when we have been compelled to wait for old age before studying vocal music, we find the greater part of the cords fresh and waiting to sing themselves into usefulness.

One is never too old nor yet too young to learn to sing artistically.

Florence Otis Sings for Red Cross

Florence Otis and Claude Warford appeared in "An Evening of Song" at the Woodmont Country Club, Connecticut, on July 26. The proceeds of the concert, which was given under Mrs. William P. Tuttle's direction, were turned over to the Red Cross. It is said all records were broken in attendance, enthusiasm and financial returns.

Mrs. Otis was in splendid voice and rendered five groups of songs, which included works by Hallett Gilberté, Mary Helen Brown, Mana Zucca, Frederick W. Vanderpool, Fay Foster, Claude Warford and Clay Smith.

Anna Case Doing Valiant Work

Saturday, August 10, Anna Case, the popular American soprano, spent the day at Camp Merritt, Tenafly, N. J., singing for the United States Army boys. In all Miss Case sang four times, twice in convalescent huts and twice in the open air, to a total of about 15,000 troops stationed there. Last Saturday, August 17, Miss Case sang at a benefit concert at the Larchmont Yacht Club, for the benefit of the Larchmont and Mamaroneck Auxiliary of the Red Cross.

HARTRIDGE WHIPP

AMERICAN BARITONE

Engaged for Maine Festival—October 3 to 9, 1918

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Management: ANTONIA SAWYER, Aeolian Hall, New York (MASON & HAMLIN PIANO USED)



August 22, 1918



Photo by Haas, N. Y.

PRIMA DONNAS AT PLAY.

Two principals of the Chicago Opera Association, Anna Fitzsimons (left), lyric soprano, and Rosa Raisa, dramatic soprano, with the celebrated champion saddle horse pair, Sandy McDonald and Sparkling Moselle, owned by Samuel Keller Jacobs.

WHY MUSIC IS GOOD FOR ALL OF US

That there is merit in all religions is the firm belief of Phyllis la Fond, the brilliant and talented young concert soprano, who has been spending the summer in the mountains of New Jersey preparing her programs for the long and arduous concert season ahead of her.

"Confucianism," she says, "teaches that filial respect and obedience will go far toward the building of good citizenship. Hinduism teaches that, regardless of his beliefs, if a man lives his life to the best of his ability and 'plays fair,' Vishnu will place him equal with his chosen followers. Christianity teaches charity and forbearance. At a few points they diverge, but all religions are agreed on one subject: Music is good for man."

"Confucius said: 'Music, sacred tongue of God, I hear and I come!' The prophet Isaiah said: 'Make sweet melody, sing many songs!'

"Music is one of the few points where man and beast differ. No man should be satisfied with a place to sleep and enough to eat; there is more to life than this! Man's complex mentality is capable of emotions and pleasures far more enjoyable and beneficial than the mere satisfaction of appetite."

"As the Mohammedan says while he sups from a handful of dates, 'I eat to live, not live to eat.'

"Music is the food of the imagination, and imagination is the foundation of all human achievement. No titanic bridge was ever constructed that was not formed first, span by span, across six inches of human intellect."

"What has music to do with this? Music is the exercise of the imagination by which the tiny threads connecting the nerve centers of the brain are developed. All concentrated thought has this effect of mental stimulation, and what could induce concentrated thought better than the subtle rhythmic pulsation of music, gently tapping at the mind's door? What can create a better picture of balmy Egypt than Luigini's 'Ballet Egyptian' or 'The Vision of Salome'? What can take one to the restful sands of Hawaii quicker than the gentle, seductive 'Aloha Oe,' softly strummed on a ukulele? No words can express half the heartrending sorrow of Othello so convincingly portrayed by Verdi in his 'Monolog'; and no artist, no author, could depict half the glorious beauty and sweetness of love that is expressed by Mozart in 'Voi che Sapete,' from the opera 'Figaro.'

"Therefore, who can deny that music is not good for all of us?"

Arens Will Remove to Handsome New Studio

F. X. Arens, the voice specialist, located for many years at 308 West Fifty-sixth street, New York, has taken a very handsome suite of rooms at 119 West Eightieth street, one block from Central Park West. The fall term will begin at the new studio Monday, October 7. A large class has already been booked.

As previously announced, his third annual vocal course in Portland, Ore., will be conducted at the Calbreath Studios, 860 Belmont street. Applications for the course are arriving with each mail, not only from the city of Portland, but from the entire Northwest, including the states of Oregon, Washington, Idaho, Montana, etc. This is

not surprising, for this annual course offers singers, teachers and students of the Northwest the rare opportunity of getting in touch with metropolitan methods under an eminent vocal master and musician, minus the expensive trip across the continent.

Until August 25, applications should be mailed to F. X. Arens, Hood River, Ore. (Route No. 2); thereafter to Helen Calbreath, 860 Belmont street, Portland, Ore.

Lloyd d'Aubigné Writes from Paris

The other day somebody came into the MUSICAL COURIER office and said that she had been told that L. d'Aubigné, the distinguished vocal teacher of Paris, intended to spend the winter of 1918-19 in California and to teach there. So the MUSICAL COURIER, which is regularly very much in touch with M. d'Aubigné, wrote to him, for he is still in Paris, being one of the few American teachers who stuck to their colors when the war broke out. And here is the splendidly optimistic reply just received from him:

Dear Musical Courier:

Rest assured that you will know of any projects I may have before any one else. I have never considered California. Everything here indicates the turning point of the war and I must say I would not miss the crescendo of the grand finale for anything on earth. The boys have taken the French by storm—so simple, modest, eager to learn, generous and kind and friendly with all the people with whom they are thrown. There is an everlasting wave of affectionate enthusiasm for them that is sweeping the whole of France; and when they began to FIGHT—that settled it. The Poilus have given their verdict, "Just as good as the French soldier." Can one say more? I had a fine winter in Florence, but am glad to be back at home. Brought a few pupils back with me—am jogging along comfortably.

Best regards and again thank you for your note. Yours,

L. d'AUBIGNÉ

Tourret Rejoins Chamber Music Society

Carolyn Beebe, pianist and director of the New York Chamber Music Society, announces the return next season of André Tourret, the French violinist, to the position of first violinist of the society. Mr. Tourret was first violin of the society prior to his return to France one year ago, and his many admirers will welcome his return to that position.

Miss Beebe is listing the names of applicants for lessons with Mr. Tourret after October 1, as he will teach a limited number of pupils.

Mr. Tourret, who won the first Prix du Conservatoire, is a member of the Jury du Conservatoire, and also violin solo de la Société des Concerts du Conservatoire de Paris.

He was formerly a member of the Capet Quartet, of Paris. Mr. Tourret first came to America with United States Senator William A. Clark to teach the violin to his daughter.

Music League Extends Activity

In the reports of recent New York State incorporations filed at Albany is this one:

Music League of America, Inc., New York City. To manage theaters, concert halls and roof gardens, and to purchase and dispose of plays, copyrights and compositions, both dramatic and musical. Capital, \$12,500. Directors, John T. Adams, Marie Kieckhofer, and Rudolph E. F. Flinsch, 63 West Ninety-sixth street, New York City.

SAN CARLO OPERA IN NEW YORK

Noted Organization Ready for Annual Season in Metropolis

With the first week's repertoire of the San Carlo Grand Opera Company's engagement at the Shubert Theatre, New York, which opens Monday a week, already given out, attention turns to the singers to be heard in the leading roles. The promise of Impresario Fortune Gallo that he would have a few more surprises for New York opera devotees very naturally arouses interest, for, as one noted critic put it, "Gallo's performances square very well with his promises."

An interesting fact in connection with the first visit to New York of the San Carlo Company last fall was related by Manager Charles R. Baker recently. It was generally conceded by the wiseacres of Broadway that the San Carlo managers were undertaking a hazardous task in invading the metropolitan opera field, and when, as related by Mr. Baker, the total of the first day's advance sale was but \$157, there arose in the managerial breasts a marked, but well concealed, spirit of apprehension and disappointment. There was talk of cancellation, visions of dire disaster—in fact, the venture took on a dark aspect.

The second day's total sales amounted to \$250, the third \$347, the fourth upward of \$600, and so it went until on the opening night nearly 2,000 people were turned away. The management now has arranged, in advance, for ample police reserves, so that the turbulent scenes of last season around the box office of the Shubert Theatre will not be repeated on the opening night.

The singers to appear are: Sopranos—Elizabeth Amsden, Marcella Craft, Ester Ferrabini, Estelle Wentworth, Queena Mario, Edvige Vaccari; mezzo-sopranos—Stella de Mette, Martha Melis, Frances Morosini, Alice Homer; tenors—Manuel Salazar, Leone Zinovieff, Giuseppe Agostini, Romeo Boscacci, Luciano Rossini; baritones—Joseph Royer, Angelo Antola, Roberto Viglione, Luigi Dellemolle; bassos—Pietro de Biasi and Natale Cervi. The musical director is Gennaro Merola, and his assistant will be Amedeo Barbieri. The prima ballerina is Clara Tosca.

Mr. Gallo is negotiating with a number of other splendid artists for later appearances with his organization at the Shubert Theatre, and their names will be given out in due time. Marcella Craft will have three special performances here during the engagement.

Noted Artists for Maine Music Festivals

The twenty-second season of the Maine Music Festivals, William Rogers Chapman, conductor, will take place at Bangor, October 3, 4 and 5, and at Portland, October 7, 8 and 9. Five concerts are announced for each city, presenting a chorus of 600 voices, the Boston Orchestra and a notable array of artists. For the opening nights "Elijah" has been chosen, with Louis Graveure in the name part, Martha Atwood and Effie Pooler Malley, sopranos; Harriet McConnell, mezzo-contralto, and Norman Arnold, tenor. A grand opera program is scheduled for the second night. This will bring the only appearance of Hipolito Lazaro, Spanish tenor of the Metropolitan Opera Company. Martha Atwood, soprano, and Harriet McConnell, mezzo-contralto, are the other singers for that evening. Artists' night, the third, Lucy Gates, soprano; Ethel Leginska, pianist, and Hartridge Whipp, baritone, are to give the programs. For the first matinee program, Martha Atwood, soprano, and Hartridge Whipp, baritone, are the artists, and for the second—a patriotic program—Harriet McConnell and Norman Arnold.

Florence Robrecht at Willow Grove

During the recent season of Wassili Lepsi's symphony concerts at Willow Grove, Florence Robrecht, a young New York soprano, had two very successful appearances. Miss Robrecht's work has received the unanimous endorsement of the press wherever she has sung, and well does she merit approbation! Young, of attractive appearance and likable personality, this promising singer, in addition possesses a rich soprano voice of unusual clarity and volume. Her numbers at Willow Grove included the aria from "Carmen" and "Il est doux, il est bon" (Massenet). Both times Miss Robrecht rendered Zo Elliott's "Long, Long Trail," which received a fine demonstration of approval.

In a word, Miss Robrecht's appearance at Willow Grove was a decided success, and when she goes back there again she will no doubt receive another such hearty reception.

Hartridge Whipp's Early Fall Bookings

Hartridge Whipp, back in New York City from a month of successes at Chautauqua, N. Y., reports a "bully" time singing at that delightful resort. The popular baritone is busy preparing for his early fall engagements. Outstanding among these will be his recital at Aeolian Hall on the evening of October 21. With many new songs a generally unique program and Richard Hageman at the piano, the event promises to be one of the best of the season. Mr. Whipp is booked for the Maine Festivals, October 5 and 6, and for a part of the season with the American Society of Singers at the Park Theatre, New York, appearing in "The Tales of Hoffman," "Le Jongleur," etc. These are Mr. Whipp's early fall engagements only, and an equally busy winter is in prospect.

PABLO CASALS

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A NEW PROPAGANDA

The Great Lakes Concert Quintet to Stimulate Patriotism in a New Way

Just north of Chicago, on the shores of Lake Michigan, there has grown the largest naval training station in the world, the United States Naval Training Station at Great Lakes, Ill. At the helm of this great training ship is a man who, even in his Annapolis days, was marked for doing big things in a big way; a man who fulfilled the expectations of his professors and his classmates, Capt. William A. Moffett, U. S. N.

It is one thing to train a vast body of men from civil life to be able seamen, and it is quite another thing to train them in a manner that puts devoted loyalty and patriotic vision into their hearts. Captain Moffett is a man of perspective and vision.

Months ago he saw a powerful, constructive propaganda that could be developed by way of a great blue-jacket band. He called America's foremost bandmaster, John Philip Sousa, now Lieut. John Philip Sousa, U. S. N., into consultation. Today the Great Lakes Naval Band numbers upward of 1,500 and is known from coast to coast as one of the greatest organizations for the spreading of propaganda and the message of undiluted Americanism in the country today.

Captain Moffett's newest use of music for the building up of the morale of the country is by way of the Great Lakes Concert Quintet. Five regularly enlisted men in the United States Navy make up this organization. Every one of them is a former concert and symphony orchestra performer, men whose musical training and association have been of the finest.

Before these men continue to the fleet and their duties at sea, Captain Moffett has authorized them to tour the country, playing at the leading educational and musical centers.

The Personnel

The quintet is made up of the following bluejackets: John Doane, formerly director of the organ department of the Northwestern University School of Music, at the piano. Mr. Doane studied in England with E. H. Lemare and in Paris with C. M. Widor, besides being a graduate of the Oberlin Conservatory of Music and holding the chair of instructor of pipe organ and musical theory at that school. Walter Brauer, cellist, has traveled all over the country as a soloist in recital and concert work. Hermann Felber, Jr., received his early musical training with Ludwig Becker, former concertmaster of the Chicago Symphony Orchestra, lately studying with Leon Sametini. Mr. Felber has been associated with the Chicago Symphony Orchestra and the Berkshire String Quartet, of New York City. Robert Dolejsi, violinist, studied with Sevcik and was awarded the Royal State Diploma in Vienna, being the second American ever to win this honor. Carl Fasshauer, violinist, studied with William Happich and was graduated from the violin department of the Temple University. He has been associated with the Philadelphia Symphony Orchestra up to the time of his enlistment in the navy.

The Great Lakes Concert Quintet has been received most appreciatively by critics and those people whose musical adventures have included the finest to be heard here or abroad. It is made up of two fisted, red-blooded American sailors whose musical training has been of the best and whose fighting training has been equally ample.

Tour of the Quintet

The tour is to be made under the auspices of the Navy Relief Society, Illinois Auxiliary, of which Mrs. William A. Moffett, wife of the commandant of the training station at Great Lakes, is president. Captain Moffett is honorary president of the auxiliary and actively interested. Paymaster John D. Doyle, U. S. N., is executive secretary and is in charge of development and relief work. All funds derived from the tour are to be turned directly into the work of this splendidly benevolent society for the protection of the families of sailors.

The Great Lakes Concert Quintet will be received with open arms by music loving America. It is our concert quintet, made up of our men who shortly will show the Huns that they can shoot as straight as they can intelligently interpret the melodies of the masters.

John Doane will act as manager, and inquiries may be addressed to him in care of the Navy Relief Society, Great Lakes, Ill.

Splendid Artists for Oakland Series

Z. W. Potter, manager of Oakland, Cal., has arranged an artists' concert series of five attractions, all to be given in the Oakland Auditorium Opera House. The opening concert will be in October or November, and Yolanda Mero, a pianist of remarkable attainments, together with the well known tenor, Lambert Murphy, will be the soloists. The second concert is scheduled for January, 1919, with Lucy Gates, a coloratura soprano who has been compared with Galli-Curci, and the Trio de Lutece, composed of George Barrere, flute; Carlos Salzedo, harp; and Paul Kéfer, cello. The great Polish pianist, Josef Hofmann, is down for February, and the beautiful voice of Anna Case will be heard at the fourth concert, which will be held in March. The fifth, and last of the series, will be given in April, when Louis Graveure will appear.

Votichenko Dedicates Composition to Petrova

Sacha Votichenko, the eminent Russian musician, who is said to be the only exponent of the tympanon, which used to be such a popular instrument in the days of King Louis XIV, has dedicated his new series of Russian and Polish folk music to Mme. Petrova. These selections are now being arranged for full orchestra, as well as for the tympanon, and will probably be played between the acts when Mme. Petrova returns to the speaking stage in October in a new play by herself and W. E. Roberts, author of "Dwellers in Glass Houses" and other successful productions on the English stage.



GREAT LAKES CONCERT QUINTET.

Herman Felber, violinist; Robert Dolejsi, viola; Walter Brauer, cellist; John Doane, pianist; Carl Fasshauer, second violinist.

OCEAN GROVE WILDLY ENTHUSIASTIC OVER McCORMACK

Auditorium Packed to Last Inch—Tremendous Demonstration Follows End of Concert

Certainly any one standing with the writer last Saturday evening behind the curtains which close the back of the great platform of the Ocean Grove Auditorium and looking out to see the huge audience room packed to the last inch, would not be inclined to dispute Manager McSweeney's claim that John McCormack had drawn the largest audience of the season to his annual song recital—an audience, in fact, slightly larger than the one which he and Kreisler brought together in the same hall last year. Every seat downstairs was taken, every seat upstairs was taken, every seat on the great choir platform—some 680 in all—was taken, there were 500 standing, as many as the law allows, and there were many, many hundreds who tried in vain to get a ticket when it was too late. The famous tenor had admirers all the way from Atlantic Highlands on the north down to Tom's River on the south and west to Trenton, if one could judge from the endless lines of automobiles which lined the streets near the Auditorium on both sides for a dozen square blocks around. It must have put a glow of warmth into the heart of the young Irish-American, even used as he is to great audiences, to see what an immense throng had gathered to greet him and to hear the vociferous way in which it was done. Certainly no artist could wish for more than the success that was his on Saturday evening. And leave of absence had been procured for Flight Lieutenant Donald McBeath, McCormack's side partner of the years before the war, so that he might come along to add to the éclat and the artistic height of the evening. Certainly his welcome, as he stepped out onto the platform in his Royal Flying Corps uniform, with his fiddle under his arm, was hardly less enthusiastic than that which greeted McCormack himself.

In fact, Saturday evening was an occasion of which it may literally be said that "everybody was happy." McCormack and McBeath were happy at their success; the audience happy at hearing and witnessing it; Managers Wagner, McSweeney and Smith, in charge of the Auditorium concerts, happy at seeing both the artists and the audience happy; and Baritone de Luca, of the Metropolitan, with Manager Behymer, of Los Angeles, who spent the evening behind the curtains with their friend McCormack, also happy because everybody else was.

The Recital

What is there new to be written of a McCormack recital? As a matter of record be it stated that the tenor was in splendid voice. Evidently a few weeks' rest and recreation—including plenty of tennis—at Noroton had put him in splendid training after the long strain of the Red Cross and Knights of Columbus drives, and he sang with fine freshness and vigor. Another point over which the writer never ceases to wonder is the absolute clarity of the McCormack diction. Marvelous is the only word to describe it. The MUSICAL COURIER representative was standing more than a hundred feet directly behind the singer, with the pulpit platform and curtains between, so that he was quite invisible, yet not a word was missed. It is an object lesson for all other singers. And just as clear and sure is the diction in Italian and French. In fact, McCormack, as he has shown when surrounded by an Italian cast at the Metropolitan, speaks and sings much cleaner Italian than many a native of that country.

Saturday evening's program opened with an interesting group, "Plaisir d'Amour," old French; "Phyllis Has Such Charming Graces," old English; "Heavy Hours," a song from the time of the American Revolution, discovered in manuscript in the Boston Library by McCormack and arranged for him by Samuel Endicott; and Giordani's "Caro mio ben." The old American song turned out to be tuneful

and interesting, with a melody characteristic of its time, and as sung by McCormack it made an instantaneous hit with the audience. The rest of the scheduled program was as follows:

Andantino Martini
Dance Mozart

Aubade "Le roi d'Ys" Lalo
Lullaby from "Jocelyn" Godard
(Violin obligato, Lieut. McBeath.)

Irish folksongs:
"The Last Rose of Summer" Moore
"The Ballynure Ballad" Arr. by Hughes
"Has Sorrow Thy Young Days Shaded?" Arr. by Hughes
"Nelly, My Love and Me" Arr. by Page

"The Lost Chord" McCormack

Berceuse Townsend
Mazurka Wieniawski

Lieut. McBeath.
"Dear Old Pal of Mine" (written in the trenches). Lieut. Gitz-Rice
"Flower Rain" Edward Schneider
"She Rested by the Broken Brook" Coleridge-Taylor
"The Lost Chord" Sullivan
(Organ, piano and violin accompaniment.)

McCormack.

"The Star Spangled Banner," which preceded the regular program, started the enthusiasm, and there was no let up all the way through to "The Lost Chord," which, with accompaniment of organ, piano and violin, caught the audience by storm, as well it might, for the effect is truly magnificent. Edward Schneider, who now seems as much a part of McCormack as the tenor's own voice, did work of the highest order at the piano throughout the evening, and the organ was in charge of Harold A. Fix. Mr. Schneider's song, "Flower Rain," was one of the distinct hits of the program.

Needless to say, what with the usual necessary repeats and encores, the program was nearly doubled. "Keep the Home Fires Burning," "Mother Machree," "The Long, Long Trail" and a dozen others brought out all the enthusiasm which inevitably attends them when sung by McCormack

Almost a Riot

At the end it seemed as if he would never be allowed to go, but the scene inside the hall was no more remarkable than that which occurred when the tenor went out to his automobile. The crowd surged around him, cheering repeatedly. It seemed for a time as if there was likelihood of his being given a ride on the shoulders of some of his enthusiasts. Even when he had gained his car, after a struggle and with the help of a body guard, it was a full quarter of an hour before the chauffeur could nose his way out of the throng and get far enough away from the Auditorium to speed up and leave the grove. Many a scene of enthusiasm has been witnessed at Ocean Grove, but none more wildly so than that at the close of the McCormack concert. Nor was Lieutenant McBeath forgotten, for his playing won numerous encores for him and he contributed his full share to the evening's success, besides sharing in the demonstrations both inside and out of the hall.

It is a number of years now since John McCormack firmly established himself as America's greatest concert favorite. Added to the love which has always been felt for him as an artist there now comes that engendered by his act of becoming an American citizen and the whole-hearted unselfishness with which he has given all of his talents to help along our cause in the war. It was all this various sided love for the man which caused the tremendous ovation that was his last Saturday evening, an ovation which is bound to linger long in his memory, though he is no stranger to such demonstrations.

The citizens of Bologna, Italy, had a grand musical festival on the afternoon of July 4 in honor of the U. S. A. A tremendous crowd, packing the city's principal square, listened to a long program conducted by Rodolfo Ferrari, which included "The Star Spangled Banner" and the Italian "Marcia Reale."

ANNUAL "HIGH JINKS" OF THE BOHEMIANS

They told me to take blankets and a pillow slip, and that the boat left the Sausalito ferry at 2.45 p.m. Later on I was warned to take plenty of warm blankets, as the nights were cold up at the Grove. So, very much excited in anticipation of the "jinks," I landed at the ferry promptly at 2.45 with a goodly load of blankets neatly rolled up and tightly strapped for their trip into the unknown fastnesses of the northern woodlands.

At the boat were many Bohemians, most of whom also had their blankets. And the blankets were tagged with yellow tags, addressed to the Grove and piled into a pushcart, and that was the last we saw of them until we got to the tents assigned to us. It came near being the last I saw of mine for good and all. For, owing to my own carelessness, they were placed in the wrong tent and did not show up for sleeping purposes till nearly midnight, which did not in convenience me in the least, however, as will be seen.

The trip to the Grove begins with a long ferry ride, one of the longest in the world, I suspect. It crosses the entrance of San Francisco Bay and lands one on the northern side of the Golden Gate behind some hills which cut off the ocean wind, so that it is warm summer here while it is cold summer in the city (the very chilliest of chilly summers most of the time!).

This is Sausalito, and just across the end of the inlet at Sausalito is Belvedere, where Alfred Hertz and Leopold Godowsky are spending their summer. It is reached by a tiny bit of a ferry in fifteen minutes, or can be reached by automobile by driving ten miles around the end of the inlet.

Some Stumps

At Sausalito, on this memorable Friday afternoon, we found our train waiting at the ferry, several cars being reserved for Bohemians. The trip, first north, with occasional glimpses of the bay, then west through the Russian River Valley, is uninteresting. It was hot and dusty. The Russian River, so called because a colony of Russians settled there in early days, is a winding stream running slowly through a canyon between high banks and flanked by hills that seem to increase in height as one approaches the ocean. The hills are wooded, sometimes with the great trees of the primeval redwood forest, sometimes with the new growth that is sprouting from the stumps of the original trees, fallen victim to the rapacious woodman's axe. Most interesting to Eastern eyes, accustomed to trees of normal size, are the charred stumps that the farmers are trying to burn out of their fields. These enormous black stumps give the impression of the phantasmagoria of some horrid nightmare where everything is grossly misformed and exaggerated in size. Some of them are, I should think, large enough to seat comfortably a small house.

At last we reach the Grove. A short, dusty drive. We pass through a gate on the post of which is tacked a sign, "No women allowed in the Grove from July 1

to the end of the camping season," and arrive in "no woman's land"—and, did I not fear to offend the ladies by the juxtaposition, I would say, in the same breath, that we arrive also in paradise.

This Grove is truly a paradise. It lies in a three forked canyon with a perfectly smooth floor providing level walks toward the river and ample room for many tents, an open air dining room, auditorium and stage. Tents are also clustered about all of the hillsides, reached by steep paths.

And everywhere trees! Such magnificent trees as we Easterners have no conception of. This redwood (if that is the proper name?) is as different from our pines and firs and cedars as may be. The trunks are

by the river. The height of the trees, the heavy foliage a hundred feet or more above the ground, and the free play of the breeze from the ocean, but a few miles distant, between their naked trunks, conduce to an ideally cool and grateful shade.

Soissons Falls

As we arrive the melancholy horn is tooting its toot for dinner and we bolt for the dining room, a palatial dining room with the sky for a ceiling and the earth for a floor—a seating capacity at rough wooden tables and equally rough wooden benches of perhaps 1,500 at a rough guess, perhaps more. We are served a sumptuous meal, enlivened by the announcement of the fall of Soissons, which is received with prolonged cheering.

After coffee we repair to a small amphitheatre lying in a snug corner of the hills in the deep canyon leading toward the river, and enjoy a concert and vaudeville entertainment. The program was announced from the stage and it would be futile to attempt to give a list of all the numbers. "Nonetheless," I may mention that the musical part of the affair consisted of solos by Louis Persinger, Horace Britt, Attl, the noted harpist; a quintet of flute and horns which floated down from the distant hillside, and various vocal selections, solos, quartets and choruses.

It is after midnight when this delightful open air program is terminated, and, guided by the night watchman and his lantern, I seek my tent and crawl in between the blankets. The tent flaps open front and back and the stars and the whisperings of the night wind in the treetops are my companions. Although one lives in tents here it is far from roughing it. The tents are placed on substantial platforms raised high above the ground, and water is piped in every direction, so that one may have a morning shower if one has the courage, as some appeared to have, judging by the agonizing groans and splashing that awakened me on the following morning.

A Maiden Speech

The morning was delightful, and after breakfast and the woods, I followed the delightful harp recital in the small hillside auditorium, where the concert of the night before had been held. It seemed to me that the harp sounded particularly beautiful in the open air. Mr. Attl played a paraphrase of "Lucia," Donizetti; waltz, Hasselmans; Italian song, Tedeschi; fantasia, Saint-Saëns; danse, Attl; "Fountain," Zabel; mazurka, Schueker. Preceding the Saint-Saëns fantasia Mr. Attl made what he said was his first speech. He said: "This is the only fantasia written by a composer who didn't know anything about the harp and yet made a good job"—which is not surprising, for the technic of the harp is a mystery to most composers, and few musicians possess the profound knowledge of a Saint-Saëns.

Of the afternoon there is little to record. There was



Photo by Gabriel Moulin, San Francisco, Cal.
A GROUP OF MUSICIANS AT THE HIGH JINKS, INCLUDING SOME PROMINENT MEMBERS OF THE BOHEMIANS
AND A FEW OF THEIR DISTINGUISHED GUESTS AT THIS YEAR'S FESTIVAL.
(Left to right) Domenico Brescia, Edwin H. Lemare, Edgar Stillman Kelley, Leopold Godowsky, Wallace Sabin, Arthur Farwell, E. F. Schneider, William J. McCoy and Joseph D. Redding.

very straight, very thick, very tall, and the branches, on the contrary, are very short and furnished with thick, soft looking bunches of deep, transparent green. The shade is perfect. There is scarcely any undergrowth. Looking up one sees bits of blue and trembling dabs of sunshine.

It is cool here in the Grove, surprisingly so when one thinks of the heat but a few rods away at the entrance



Photos by Gabriel Moulin, San Francisco, Cal.
(Left) "Feast of the Kings." (Inset) Wallace Sabin (left) and Richard M. Holaling, "Sires" of the 1918 Bohemian Grove Play. (Right) The circle and the camp fire.

a full dress rehearsal of the Grove Play on the big stage, quite public and open to all who might be interested. I dropped in for a few minutes, but did not remain, not wishing my pleasure of the evening to be marred by any foretaste of the gaudy spectacle to be presented. Also I resisted the temptation to read the book of the play which had been distributed in the morning. I got the book, but put it away for further reference. But there were many who felt otherwise, and many might be seen walking about reading the lines or sitting at the "circle," as I believe it is called, reading to themselves or to each other. The "circle" is a circle of gigantic trees, beneath which is a circle of benches, remarkable from the fact that each bench is made, back and seat, from a single giant log, hewn out to form a bench most comfortable to lounge upon, especially when there is a fire burning in the center of the circle, the warmth of which is grateful in the chill of morning and late evening. The flickering glow of the firelight on the trees is indescribably beautiful.

It seemed long to wait for the beginning of the play at half-past nine on Saturday evening. I had almost said "the rising of the curtain," but there is no curtain. The play opens with a long prelude by the orchestra, after which the action begins quite naturally without the formality of a rising curtain. But before entering upon a description of this altogether remarkable work I should give a description of the stage and the auditorium, for, though we have heard of these Bohemian Grove plays for many years, few of us have any conception of the reality.

A Real Stage

In the first place, let it be said that this is strictly an open air performance. There is no housing of any kind, no erection of a shell or sounding board or of any structure of columns and friezes like the Greek theatre. The stage is a simple flat platform, the background a wooded hillside. At the two front corners of the stage, right and left, stand two great trees, and the stage is flanked on both sides by trees—real trees—though they take on a peculiarly stagy effect under the stage lights.

Between the stage and the auditorium is a regular orchestra pit, as in any opera house, sunk down a little so that the heads of the players come below the level of the stage, just as in the theatre. The auditorium is placed upon a naturally sloping piece of ground. It is very wide, very deep. The seats are made of logs hewn square and provided with canvas backs. The acoustic properties are perfect, more perfect than in any opera house. Why this should be the case I cannot guess, but it is certainly a fact. Every note of the orchestra is perfectly clear. There is no confusion, no echo. And every sound from the stage or the hillside, or from the high tower of the castle which formed the principal stage setting upon this occasion, was perfectly clear; even the softest words of the actors when they faced away from the audience were easily understood.

Kings and Twilight

The title of the play, as taken from the printed book, is as follows: "The Twilight of the Kings. A Masque of Democracy by Richard M. Hotaling. Music by Wallace A. Sabin. Lyrics (excepting 'Song of Love') by George Sterling." In a foreword the author says: "This Grove Play is an allegory of the horrible blood drama of reality that for four years has been enacting upon the world's red stage—the battlefields of Europe. There is nothing that is new or startling in any thought that it contains. I offer it to the Bohemian Club simply as my participation in club spirit. Without affectation or want of sincerity, I do not hesitate to admit my lack of literary quality. I have tried to tell a story of interest which would afford opportunity for musical setting and spectacular grouping."

But when Mr. Hotaling denies his literary quality he simply shows that he is not a judge of his own work, for the play has much real literary value. As to the dramatic side, it is, in many passages, splendid.

The Plot Thickens

The story of the play is quickly told. Prince Alford (Dion R. Holm), son of King Ferox (Richard M. Hotaling), interests himself in chemistry. He is discovered in his workshop. He has just completed an object on which he was at work, and stands in a transport of joy. His costume is that of the Middle Ages, the age of crossbows—and he has just discovered gunpowder. He sees in it, not a power of evil whose chief use is the destruction of human life, but an aid to world freedom. He places a bit of it under a stump and blows the stump apart. "Behold! My heart cries out in joy! I am of use to man. Now shall the land be cleared of stubborn stones and hindering stumps."

The day is dawning, the day of the annual feast of kings, when they meet together to renew their compact of peace. The young prince is prepared to proclaim his great discovery at this assemblage. Meantime he hides it at the top of the castle tower. There follows a scene of peasants singing in joyous anticipation of the dawn of the great feast day. Then a scene where the four young princes meet together. A scene where Atticus, a poet, the tutor of the princes, tells of his travels and his ideals. There is

much incidental music: The wander song of Atticus; the prince's song of peace, march and chorus for the entrance of the kings; drinking song; a hornpipe; a song of love, etc., and the plan of the play is skillfully built up. The treachery of King Ferox gradually becomes more and more apparent (Mr. Hotaling is to be commended for the stagecraft evinced in this gradual exposition).

Fine Words

Finally, after the traditional ceremony of the peace oath has been carried out, night comes. King Ferox, rendered suspicious by the reports of his spies, enters furtively the workshop of the young prince, his son, curious to know what he does there and what he has hid in the tower. His son finds him there. They converse, at first peacefully, but their words quickly turn to anger as King Ferox demands that his son join him in his treachery. King Ferox: "This night shall see an empire born. All lesser kings must pass. No ruler shall there be, save only me, and after me the line that from my loins has sprung. My army's close at hand—e'en now they cautiously creep nigh to open the stage. The struggle will be short. My son, take heed. I speak to thee a message of eternity. It is the will of God!"

But his son will have none of it, and the two quarrel and separate. The attack begins and the soldiers of the weaker kings are quickly driven back by the hosts of King Ferox. Then Prince Alford mounts the tower. He is seen on its summit struggling with one of his father's spies. He overcomes him; then, lighting one bomb after another, he throws them among the attackers. They think that the prince "controls lightning," and cry, "We cannot fight against the might of God." King Ferox himself is wounded, dying, but he still has the force to struggle, and in an impassioned scene, splendidly played by Mr. Hotaling, the author, who was cast in the role of Ferox, he attempts to kill him whom he thought his son. Then, learning that he is not his son but the son of Atticus, he cries out, "I have been tricked by man and God. I am my only friend; there is nothing left but this!" stabs himself and dies.

The Birth of Democracy

The three remaining kings immediately begin a quarrel among themselves as to the apportionment of the kingdom of King Ferox, but this is quickly brought to an end by the young Prince Alford, who proclaims that there shall be no more kings, that the people shall rule themselves. The masque ends with a magnificent funeral procession which slowly mounts the steep hill behind the stage while the orchestra plays fitting music and the chorus chants the hymn of liberty. During this scene the woods behind the stage were lit up with red fire, producing an indescribably beautiful effect.

This is a deeply impressive prophetic drama. More than two hours and a half in a single act, yet never oppressive or wearisome by its length. It is interesting to the end and holds the attention throughout. The action is enlivened by musical numbers and by a very attractive ballet scene which serves as an intermezzo between the two episodes of the play. It consists of four movements: "Night," "The Land of Dreams," "Dawn," "Daybreak."

Delightful Music

The music throughout the play is exceedingly attractive and well constructed. Mr. Sabin has a genius for contrapuntal writing—that is to say, he uses counterpoint so that it genuinely enhances the beauty of the melodies. The counterpoint is never used merely as a matter of meaningless complication. It is always charming, and often seems as much a part of the musical conception as the melodies themselves. Real composers are born and not made, and Mr. Sabin is one of these. Mr. Godowsky, who was at the Grove, liked this music so well that he is making a paraphrase on it for piano which he will use at his concerts.

The Artists

Jerome Uhl, who was cast in the role of one of the knights, made a splendid impression with his singing of the drinking song. Easton Kent must also be commended for his rendition of the song of love. The cast is too large to give in full; there were twenty-eight principals and nearly 100 in the chorus, but special mention must be made of the stage direction of Frank L. Mathieu, the lighting and illumination by Edward J. Duffey, the properties of Harry P. Carlton, and of P. J. Prinz, director of the ballet, and Eugene Blanchard, chorus master. The musical director was the composer, Wallace A. Sabin. In spite of the fact that this was the first public performance, everything went off without a hitch, except that the red and green illumination of the woods at the finale did not last long enough (but I understand only a limited amount of fire is permitted because of the danger of conflagration in the dry woods).

An Aubade

On the following morning, bright and early, the audience was again assembled to enjoy a concert by the orchestra, at which excerpts were played from the 1917 Grove Play, "The Land of Happiness," music by Joseph D. Redding; "Three Symphonic Sketches," by Domenico Brescia, who is to write the Grove Play music for next year; the finale of Edgar Stillman Kelley's New England symphony, and a repetition of the orchestral portions of the music of the 1918 play that had just been heard the night before and was found to wear exceedingly well.

Mr. Sabin was tendered an ovation on this occasion and

given the applause his music deserves. There was no ovation the night before, and every attempt at applause was silenced by hissing from the audience. At the final curtain there was hardly a hand and the audience left the theatre in silence. I asked the reason of this curious custom, and am inclined to believe from a variety of testimony that it is to be found in the ritualistic character of the Grove Play. This is fully described in the introduction of the 1917 play, "The Green Knight," by Porter Garnett, of which I quote a portion. I only regret that I cannot quote it all on this occasion, but space forbids. It contains an interesting discussion of opera which I hope to have the privilege of reviewing at some later date.

The "Grove" Spirit?

It is now nine years since the first grove play—"The Man in the Forest," by Charles K. Field, with music by Joseph D. Redding—was produced by the Bohemian Club. Since that time the plays that have been given at the annual Midsummer Jinks have presented many interesting phenomena. They have exhibited, for example, the methods employed by the various authors to fit their works into the peculiar physical conditions of our forest theatre with its hillside stage, and the manner in which they have sought to interpret the spirit of "The Grove."

The term "Grove spirit" is at best an illusive one, connoting as it does a wide range of implications from an ordinary and traditional sentiment to those subtler esthetic reactions which the possibilities for the creation of art that reside in the place arouse. It is the "Grove spirit" that produces the grove play; an art work for production in a theater completely and happily independent of all extra esthetic considerations of popular or commercial success; an art work of which the author is absolute autocrat, not only of its literary content but of the production itself. It is such an opportunity as this that the Bohemian Club gives to its members—an opportunity which it is safe to say is not to be found anywhere else in the world.

But the Bohemian Club is able to give this opportunity because, and only because, of its Grove—which may be said to crystallize for its devotees, in some spiritual sense, the universal love of nature, and to concentrate this love within itself. It is the "Grove spirit" that has spurred the musicians and writers of the club to undertake the labor of producing its grove plays—it is the "Grove spirit" that induces the actors and those who assist in the production to do each his quota of the labor, to perform each his service for the cause, the cause of beauty. It is this condition, foreign to the practices of professionalism, that goes far toward upholding the esthetic standard of the Bohemian production. Lastly, it is the "Grove spirit" that makes a certain number of the audience feel that they are participants in a rite, not spectators at an entertainment.

The ritualistic character of the grove play is its most precious heritage from the earlier festivals of the club. It is the single modern instance of the communal idea in relation to the theatre; the rerudescence of the spirit of the essentially ritualistic Greek drama; the most nearly complete realization of the dream of free art.

It is this Grove spirit that renders so difficult the task of the critic. It permeates, pervades and spiritualizes everything at the Grove, and alters materially the sense of the name by which these annual gatherings are known. For "high jinks" suggests to the most of us a spirit of rowdiness here notably absent. Indeed, one of the remarkable features of this conclave is the fact that it is, in its very essence, an art festival, or, perhaps one might say, a music festival, for music has much to do with it. As I have outlined it here it will be seen that there was a concert Friday evening, a harp recital Saturday morning, the grove play with its incidental music Saturday night (it is a music drama) and an orchestral concert Sunday morning. That such a festival should be supported by men whose life work is not art but business is remarkable in this great young land where we are still all pioneers and where our struggle to develop our natural resources leaves as yet little time for art. And nowhere in the United States will be found a phenomenon more encouraging for the future of American art. The grove play idea has somewhat the significance of that first Bayreuth festival before commercialism had crept in, when the artists donated their services, where all, artists and audience, visited the festival playhouse as devotees of art.

The Result of Evolution

It only remains to add that neither the play nor the stage nor the various appurtenances and accessories which render the play possible in its present splendor were of immediate or preconceived growth. The whole has resulted from a slow evolution, a development drawn out over a space of many years. If I understand aright, the original ritual was the Burial of Care. Into this gradually dramatic elements were introduced—first the Burning of Care preceding the Burial, then other dramatic features until the idea of a regular grove play was conceived. Since that time the two have become separate entities, the Burning and Burial of Care being held (in a large open field in the east canyon) a week before the play. The present stage where the play is given, with its excellent lighting arrangements, is also new, having been built this year through the kindness of three gentlemen who were guests at last year's play and wished to give some practical evidence of their appreciation of the grove spirit. Their names are C. K. G. Billings, George Nash and Ellis Wainwright.

FRANK PATTERSON.

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FELY CLEMENT.

One of Oscar Saenger's artists, who has just been engaged for the La Scala Opera Company to sing leading mezzo-soprano roles. Mme. Clement was a member of the Boston English Opera Company for the past two seasons, and met with unqualified success at every appearance. Her Carmen is considered one of the best on the American stage.

Vera Barstow for France

A positive announcement about Vera Barstow's plans will be made within a week or two; but this favorite of the concert platform is today highly elated, as she has been informed by America's Over There Theatre League that the authorities have now waived the objection to granting her a passport to France, and that she will most likely be requested to sail next month.

At the time of offering her services, a month or two ago, the rule prevailed that no passport would be granted to a sister of a man in active service. A brother of Miss Barstow is chief engineer on the old Kearsarge, but it now seems that his doing his duty for his Government will not prevent the artist from proceeding to France to cheer up the boys by fiddling for them.

WHO'S WHO IN THE "Y" IN FRANCE

American Artists Who Have Volunteered and What They Have Done for Our Boys Over There

[Everybody knows that many of our foremost musical artists have volunteered to go to France and sing and play for the entertainment of our boys over there. But the Musical Courier is very glad to be able to present the first detailed story herewith, telling just who these patriotic artists are of the first year of the Y. M. C. A. work in France and what they have done. Dozens more have volunteered and are either on their way across or going within a short time. Many, many more can be used, however. Can you go? Would you like to know what the conditions are? If so, write or 'phone to T. G. McLane, who is in charge of the work, at Y. M. C. A. headquarters, 347 Madison avenue, New York. The 'phone is Vanderbilt 1200.—Editor's Note.]

Nearly a year ago "Gerry" Reynolds, the first Y. M. C. A. overseas entertainer, pianist, reader, singer, organizer, choral leader, and all around good friend of the soldiers, landed in France. He is still there, and to him our boys "over there" owe no end of artistic enjoyment and good, honest fun. He was soon followed by Jack Barker, singer and chorus leader, now under the colors, and Clifford Walker, of vaudeville fame, who after a few weeks returned to Broadway.

Next came Mr. and Mrs. Francis Rogers, who in less than six months gave one hundred and thirteen concerts for the American, British and French soldiers. In December, Kate Horisberg, Beulah Dodge, John Steele and Albert Wiederhold, with William Janauschek, pianist, sailed for France, and at last accounts were going stronger than ever, all of them.

In February the pioneers were joined by the Hearon Sisters, a musical novelty company, who have scored a great hit in the camps. Next arrived Mr. and Mrs. Forrest Rutherford, of Denver, baritone and reader, who sometimes cruise about the camps with an upright piano on a camion, giving their programs in the open air whenever the boys are assembled. In April, Myrtle Bloomquist, late of the "Lady, Lady" company, with Lilian Jackson, one of New York's best accompanists, joined forces with Joe Lorraine, he of the banjo and the coon songs. Mr. and Mrs. James Stanley, Camille Seygard and Geraldine Loares, impersonator, followed almost at once.

Since May, Grace Kerns and Mary Seiler (Irish harp) have been carrying the camp by storm. Miss Seiler writes that she is having "the most wonderful time of her life." Then there are two male quartets—one made up of St. Louis business men, "who put the mellow in melody," the other a group of Princeton undergraduates. They went over chaperoned by Charles Burnham, who has been training Princeton glee clubs for years, and who is also a fine singer and reader. Everybody knows Walter Damrosch is leading an orchestra in France, much to the de-

light of both French and Americans. There are also Grace and Frances Hoyt, far famed in vaudeville; Florence Nelson, soprano and banjoist, who sang many times before she sailed for the Sun Tobacco Fund; Elizabeth Howry, of Washington, soprano; Eleanor Whittemore, violin; Ethel Hinton, soprano, and Grace Ewing, contralto.

The above is not a complete list of the Y. M. C. A. entertainers, but it serves to show how the "Y" and the musical artists of the country are trying to serve their country by bringing health and cheer to our boys overseas. Never since the troubadours roamed from castle to castle in France have musicians had the opportunity to exercise their art under such romantic and soul stirring conditions.

And here is a letter from Clarence Buddington Kelland, written in France and just received here, which brings before one in a very vivid way what the work really is that these artists are doing "over there." He writes:

It is something of a novelty for an American quartet to sing to soldiers in the front line trenches, with American guns sending their messages to Germany during the songs and the Boche shells exploding in reply.

It was done the other evening in a part of the American sector by the St. Louis Quartet, now in France under the auspices of the Y. M. C. A., and the enthusiasm of the audience was reward enough to the four singers for whatever risks they ran in giving their concert in that exposed position.

The quartet sang on the Fourth of July on a piece of German soil now held by Americans. At night they were taken down to the front and led down slippery stairs into a big dugout lighted only by candles. Here they sang several songs. Then the major in charge of the party conducted them to a spot from which their voices would carry to the very front lines, and there they sang for a quarter of an hour to an audience which had been out of reach of such luxuries as entertainments for many long weeks.

This quartet from St. Louis has been in France less than two months, but already they have given eighty concerts to American soldiers, and have proved to be one of the most popular entertainment features on the whole Y. M. C. A. schedule.

Last night they sang in an aeroplane center. Much to their surprise, they found there a body of men with whom they had crossed the ocean a few weeks before, and to whom they had sung nightly on the vessel. They were given a reception such as few performances ever get.

Harry Meyerowitz's Career

Harry Meyerowitz, whose photograph appears herewith, was born in Minneapolis, August 3, 1893. He commenced his musical studies at six years of age, studying piano with his mother. At seven years of age he played at a concert in the big Swedish Tabernacle of that city, where he scored a big hit. A couple of years later, he went to England, and entered the Conservatory of Music at Newcastle-on-Tyne, continuing his piano studies under one of the most capable musicians on the other side, Edgar L. Bainton. Mr. Bainton became much interested in the boy, helping him with his work in composition. At the age of eleven, Master Harry played his own "Seven Variations Upon an Original Theme" at an artist-pupil's concert, given under the auspices of the Conservatory. At fourteen, returning to the United States, he continued his musical work in New York. Shortly after, he obtained a free scholarship at the New York College of Music, studying piano with Carl Hein, one of the directors, and musical theory with William Hermann Spielter. He made rapid progress at the college, entirely completing his musical theory studies. About three years later, he left the college, and for a while continued his piano studies with Alexander Lambert. Then he went to Sigismund Sto-

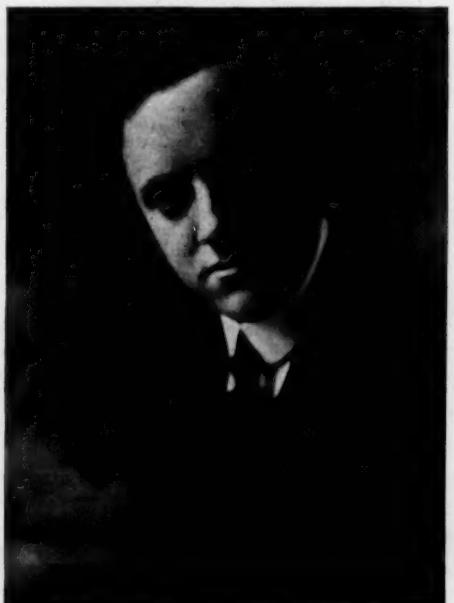


Photo by Bachrach.
HARRY MEYEROVITZ,
Composer and pianist.

jowski with whom he did further piano work for two seasons.

During the past eight years, Mr. Meyerowitz has appeared in concert several times, playing, among other things, some of his own piano pieces. His first published composition, a "Serenade Fantastique," has already won favor, in addition to eliciting charming letters from both Mr. Lambert and Mr. Stojowski.

Mr. Meyerowitz has composed scores of piano pieces, songs, etc., all showing an unusual fund of melody and harmonic treatment.

Greta Torpadie at Bar Harbor

At the open air performance of "In the Pasha's Garden," by Mary Kellogg, given beside the Building of Arts, Bar Harbor, Me., August 3, a unique and lovely feature was the singing of Greta Torpadie, the young soprano, who took the part of Najila, the singing slave. She was accompanied in her songs on the harp by Djina Ostrovska, of the Detroit Symphony Orchestra, and both artists enjoyed the tribute of gratifying applause, attesting the delight of the large audience.

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**A CONCERT IN TRIBUTE
TO HEROIC BELGIUM**

Mrs. Philip Berolzheimer Contributes a Special Concert in Mayor Hylan's Series—Nahan Franko, Eugen Ysaye and Carlo Liton Take Leading Parts

One of Mayor Hylan's concerts for the people, which was given in Prospect Park, Brooklyn, on Thursday evening, August 15, was a "Tribute to Heroic Belgium."

This particular concert was contributed by Mrs. Philip Berolzheimer, wife of Special Deputy Park Commissioner Berolzheimer. Mrs. Berolzheimer heard in Cincinnati Emile Cammaerts' poem "Carillon," with music by Edward Elgar, and felt that its performance elsewhere would be a "potent agency of inter-allied patriotic inspiration."

The poem was recited fervently by the eminent Belgian tragedian, Carlo Liton, to the accompaniment of a symphony orchestra under the direction of Nahan Franko.

Eugen Ysaye was the guest of honor. Needless to say the program was doubly interesting—patriotically and musically. But the prolonged applause which greeted the musical performances and the cheers for the recitation were justly deserved for their artistic excellence.

A mathematical expert who distributed programs "reckoned" that the audience contained 4,000 persons—an estimate which the MUSICAL COURIER explorer from New York accepted as sufficiently exact without recounting, although he had the impression that there were at least 3,000 individual entities in a direct line between him and the all too distant platform, where certain moving figures seemed to be making music. The night was ideal for an open air entertainment, with cool breezes and a bright moon in the boundless blue.

There were many who ran risks of straining their eyes to see the guests in the distance, but a small audience would not have been taken as a compliment by the distinguished visitors, among whom were Eugen Ysaye and numerous high Belgian and French officials now in New York. Pity 'tis, too, that Nahan Franko is too busy with his regular work as a conductor to give the larger public the benefit of his masterly handling of festival orchestras.

Here follows the program:

"The Star Spangled Banner"; "Marche Héroïque" (Saint-Saëns); overture, "Phédre" (Massenet); "Reverie" ("Vieuxtemp"); recitation, "Le drapeau Belge" (Carlo Liton); baccanale, from "Philemon et Baucis" (Gounod); Belgian National Hymn, conducted by Eugen Ysaye, by permission of the Cincinnati Symphony Society; overture, "Le Carnaval Romain" (Berlioz); "Fantasy on a Vallonist Theme" (Belgian) (Théo Ysaye); recitation, "Carillon" (Carlo Liton), music by Edward Elgar; "Three Flemish Dances" (Jan Blockx); farandole from suite "L'Arlesienne II" (Bizet); "America."

Marjorie Knight's Recent Appearances

One night last week Marjorie Knight, soprano, artist-pupil of Grace Whistler, gave a concert at Fort Hamilton before an enthusiastic audience of 500 men. She gave several groups of songs, including the Mimi aria from "Bohème," which was particularly well liked.

Another recent appearance was at the patriotic concert given under the auspices of the Gramercy Settlement Workers at Washington Irving High School, New York. The concert was given for the British visitors in

Seating of official bodies, home defense reserves and guests of the opening session. "America." Billings
"America, America" "America." Adam
"Comrades in Arms" Apollo Male Quartet of Boston: William Whittaker, tenor; Raymond Simonds, tenor; Edward MacArthur, baritone and accompanist; Alex Logan, bass.
Prayer. Rev. J. Webster Bailey, D. D.
Presenting the keys of the city. Hon. Wm. J. Gold, Mayor.
Introduction of Prof. J. Lawrence Erb, presiding officer of the festival. Rev. Gustave A. Pappermann, M. A., B. D.
Greetings. Prof. J. Lawrence Erb.
"America's Music." M. A. B. Evans.
Selection.

Pittsburgh Artists' Ensemble Trio. Ruth Bowers Gibson, violin; Myrtle June McAtee, cello; Blanche Sanders Walker, piano.
Readings and Song Stories. Bessie Bown Ricker.
"Unto Thy Heart" Allitsen
"Sacrament" (a love song) MacDermid
"One Spring Morning" Nevin
"I Love and the World Is Mine" Manney
Chicago Ensemble Trio: Mable Corlew Smith, voice; Lacy Coe, violin; Seneca Pierce, piano.

All American musicians who can afford the time and slight expense, should visit Lockport for the week of September 2. Their presence would assist a fine altruistic movement and incidentally be of great practical benefit to themselves, for they would meet their fellow professionals (gathered in Lockport from all over the country) in close social communion, exchange ideas and experiences, hear much new and standard American music, and gather fresh courage and inspiration for the artistic labors of the coming season. The Lockport annual meeting is a big thing for American music and could be developed into a national institution if our native musicians have sufficient vision to realize the enormous good that is sure to spring from such a yearly gathering of artists, composers, publishers, and managers.

Maximilian Pilzer Composing

Maximilian Pilzer, the noted violinist, is also a pianist and composer of merit. He has just finished a piano accompaniment to one of Paganini's etudes, and he has also been doing some transcribing for the violin and other composing. During the past few months rehearsals of his repertoire for the coming season and playing for the boys in uniform and other war workers have kept him very busy.

Annie Louise David Motoring in Maine

Annie Louise David, the well known harpist, is now enjoying a three weeks' motor trip through the State of Maine, which she expects to put her in fine fettle for a busy season opening in September. In spite of the terrific heat, Miss David gave a very successful concert on August 9 at Lakeside, Ohio.

Tollefsens Remove

Carl H. Tollefsen, the well known violinist, and his family, have removed to 946 President street, Brooklyn, N. Y., where they will have handsome, roomy quarters, with studios for violin and piano. The Tollefsen Trio is anticipating a busier season than ever.

Defined at Last

"I can't just recall what a fugue is," said the young thing.
"Do you know?"
"Sure," replied her chum; "it's one of those horrid fam-



PASQUALE AMATO.

Metropolitan baritone, who received an ovation when he appeared at the Long Beach Red Cross concert on Friday evening, August 9.

ily quarrels that Italians carry on through generations."—Walter Pulitzer.

Injured by Auto, Sues Galli-Curci

Mme. Galli-Curci has been sued in the New York Supreme Court for damages. It is claimed her motor car injured Benjamin J. Mendelssohn on July 16 last through the alleged negligence of the driver. Pauline Mendelssohn, mother of the plaintiff, was named to bring suit in the boy's behalf.

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MARJORIE KNIGHT,
Soprano.

this city. Miss Knight's selections were "The Star Spangled Banner," "Rule Britannia," "Marseillaise" and "When the Americans Come" (Fay Foster), in which she had the splendid assistance of Conrad Forsberg, pianist and organist.

Lockport's Festival

Beginning Monday, September 2 (Labor Day), Lockport, N. Y., will have its "World's Greatest Week of American Music," continuing for seven days with three sessions daily. Mayor Gold will welcome the guests, and the complete opening program is as follows:

Registration of artists, speakers and guests.
Presentation of festival badges of identification.

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MY IMPRESSIONS OF MUSIC IN AMERICA

By HENRI VERBRUGGHEN

[Readers of the *Musical Courier* will recall the visit to this country last winter of Henri Verbruggen, violinist and conductor, director of the New South Wales Conservatorium of Music, of Sydney, Australia. During his visit, Mr. Verbruggen made a special study of our orchestras and musical educational institutions, and directed an all-Beethoven program at Carnegie Hall, New York, making a distinct impression with his demonstration of ability as a conductor. Mr. Verbruggen wrote his impressions of what he saw and heard in America for the *Australian Musical News*, published at Melbourne, issue of June 1, 1918, and they are reproduced from that paper almost in full.—Editor's Note.]

My trip to America was most interesting and enjoyable. As I said a few nights ago when the Conservatorium staff and students and a few friends gathered to meet me in our larger hall, the only part of the trip which I really did not enjoy was the six weeks spent at sea.

The sea is not my best friend, and in any case ship life never does agree with me; moreover, there is the unavoidable necessity of coming into daily contact with so many people assembled haphazard. This creates constant opportunities for observing human nature, which is rather depressing.

Still there was an interesting and, perhaps, instructive side for me in these six weeks of comparative misery. For instance, as I told the Conservatorium assembly, the voyage out provided me with an object lesson on the utility of unsystematized musical instruction. There were ninety-five first-class passengers, many of whom must have learned to play the piano at some time or another, and yet not one of them was able to play the accompaniment to a simple song. On the voyage back there was a lady who could play (Miss Campbell, Mme. Melba's chief assistant at the Melbourne Conservatorium), but no one sang!

Sampling Ragtime

My first introduction to American musical life was in the nature of sampling ragtime at the Hotel St. Francis. There and elsewhere there were Jazz bands, which specialized in that kind of music. Their composition was varied, but always effective. One characteristic was the general use of saxophones, which lent a very full and pleasing quality to the ensemble. The band I preferred for tone was composed as follows: A piano, clarinet, two saxophones, a banjo, trombone, double bass, I think a cornet and one violin, and now and then one of the players would perform on some percussion instruments. These were very often effective, and I was thinking of securing a special one to be used when I produce the suite "In a Nutshell," by Percy Grainger. But I found the cost prohibitive.

In the cabaret people sit around and eat and smoke, and when the band plays everybody leaves his food and begins to dance. When a piece meets with approval everybody remains standing and applauds vigorously, and then a portion of the tune, usually half of it, is played again, the players generally managing to introduce some novel features in this repetition, sometimes creating very pleasing effects. I was very much taken with one of these bands especially.

There was a great deal of musical activity in San Francisco. I heard a very enjoyable recital by Maud Powell, a leading American lady violinist. Godowsky was announced, and on my return Frieda Hempel was giving concerts. I heard the San Francisco Symphony Orchestra in a program, which included Brahms' Symphony No. 2, Boellmann's Symphonic Variations for cello and orchestra, and Tschaikowsky's Suite No. 3.

It is an excellent combination, equal to the most exacting music. The principals are musicians of the first rank, and indeed, after having heard many other American orchestras, I still consider this one of the best.

Some Train!

The train journey to New York occupied, I think, four days and nights. Luxurious traveling it was, when one could pay for the maximum of comfort, and it was a long time since I had slept as well as I did in the train.

In New York I got my first real taste of cold weather in America. The snow was a foot deep in the streets, and for the first fortnight I dared scarcely leave my room. I lost my voice for four days; luckily I did not

need it for singing (!), nevertheless it was awkward enough as it was, for conversation with people to whom I was presented had to be carried on by means of signs as far as I was concerned.

Hearing the Concerts

I was surprised to find that concerts in New York invariably started late, often as much as a quarter of an hour late. Another point that struck me was that while German opera had been banished from the opera stage, festivals of so-called German music were being given by the concert orchestras. The explanation was that previously German operas had been sung in German, and that it had been found impossible to secure sufficient artists who could sing them in English.

I heard several concerts of the New York Philharmonic Orchestra and of the New York Symphony Orchestra; also of the Russian Symphony Orchestra, which plays nothing but modern Russian music. I went to Boston especially to hear a performance of Gustav Mahler's Second Symphony with soprano and alto solos and chorus in the last movement.

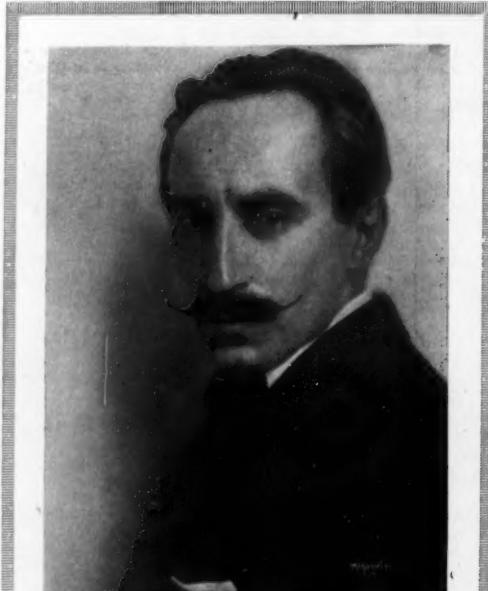


Photo by Mishkin, N. Y.
HENRI VERBRUGGHEN.

The critics in general did not like it; some of them complained that the composer had used folk tunes and popular dance measures. They seemed to forget that Haydn, Mozart, Schubert and Beethoven had done likewise. Personally, I was very much impressed by the symphony as a whole.

I also heard several other concerts of the Boston Symphony Orchestra, which in personnel at least, is decidedly the finest combination. I was surprised to hear the delicate symphonies of Haydn and Mozart everywhere performed with sixty strings, the result being that the woodwinds were never heard.

Heifetz, the new star of the violin firmament, was one of the novelties. His technical perfection was wonderful, and his tone was very telling.

Melba Still Supreme

The finest artistic treat I had in America was the performance of "Faust" with Melba singing Marguerite. Whatever one may say regarding Melba not being now a real Marguerite in figure, vocally she is still supreme. The purity of her voice, the perfect intonation, phrasing, technique, are object lessons to most other singers, and when people said, "Now that Galli-Curci has appeared, Patti, Melba and the others must take a back seat," I emphatically said "No." Galli-Curci, whom, of course, I also heard, has certainly a magnificent voice and one of unsurpassed purity. Perhaps her greatest charm is the perfect ease with which she sings; there are times indeed when she does not seem to be singing at all. She seems to exercise a remarkable fascination upon the public.

Opera for Australia

With such fine examples of opera enterprise in America, the question of permanent opera for Australia closely engaged my attention. I had a long conversation with Otto Kahn, now the most prominent man in opera in America, on the subject. He pointed out to me that for ten years the Metropolitan Opera had lost money every season. Notwithstanding this, Mr. Kahn and his associates have not been departing from their ideals. They gave nothing but the very best, with the result that the Metropolitan began to pay, and during the last five years every season has resulted in showing increasing profits. When I explained the circumstances in this country, he entirely agreed with me that it would be the greatest folly to attempt to establish opera in Australia until such time as it could be done on the proper scale, and with the necessary financial support secured, without which it would be impossible to carry on. Further, he pointed out that if opera

were established under unfavorable circumstances, this particular branch of the art of music might suffer from a setback from which it would probably not recover for generations.

No False Relationships

The way in which the American Musicians' Union is conducted and the unfailing courtesy and good will of the union officials impressed me greatly. There seems to be no false relationships between the musicians and the managers. It is a very powerful union, probably the most powerful musicians' union in the world, controlling practically all the orchestral and band activity in America.

I would like, before taking leave of this subject, to say that from personal experience, and from what I was told and what I observed, the relationships between musicians and manager, and musicians and conductors are most harmonious. A union official is attached to every orchestra; sometimes he is himself a member of the orchestra, and sometimes he is not. This official acts as the ears of the men. He attends to all details, and is a tower of strength to the conductor, saving that gentleman anxiety and worry, and taking from his shoulders a load of responsibility. Possibly they are specially selected men, picked because of their organizing ability, influence with the men they represent, and for their tact and qualities of leadership. Be that as it may, the fact remains that they are invariably fair, courteous and considerate. I may also add that they have a sense of personal dignity as regards what is due to their work and to their art.

Music is a great feature at the picture houses. At the big Broadway houses there are orchestras of about forty skilled musicians, with conductor and assistant conductor, concertmaster and assistant concertmaster, and what may be called consulting musicians for composition arrangements. At each house there are also a couple of organists, a pianist, and vocal soloists and quartet combinations and chorus. Nothing but good music is played, and apart altogether from the pictures, the musical programs are valuable.

Things We Might Covet

Now these are the things we might covet. America shows Australia the way in its permanent orchestras, its permanent opera, and its music at the picture houses. In other respects we have nothing to learn or to envy. On the contrary, they may envy us some of our possessions. For instance, when I told them of our twenty-four annual chamber recitals and the interest the people of Sydney took in these Wednesday night performances, and the incidental lectures, they were very much astonished. They also expressed their admiration for the constitution of our Conservatorium, and the rules regarding the compulsory, but free, study of theory and harmony.

But the point on which we have most to learn from America is in the organization of permanent orchestras and opera. The orchestras over there are almost invariably on a level of excellence with the best European orchestras. Their financial position is made secure by wealthy people who, though perhaps not musical connoisseurs themselves, place their funds at the disposal of those who do know, in order that they may secure the best that is available. Music in general is regarded by the rich people as a social activity; they go to the concert or to the opera as they would go to a luncheon, a reception, a wedding or a funeral, because they think they should. They pay handsome prices for admission, and so place music on a sound financial basis, making high class performances available at a comparatively low price for the less fortunate members of the community who crowd the upper galleries and the standing areas.

Impression Confirmed

I have failed, however, in one of the objects of my visit to America. I had felt that if it were possible to induce a pianist of high repute and established authority, and a teacher of singing of similar qualifications to transfer their activities to Sydney, it would add still further impetus to our musical life. I had, however, very little hope of success, but I wished to make sure that nothing had been left undone in order to attain such a very desirable object. The artists with the necessary qualifications could not be induced to leave America without exorbitant guarantees. There were plenty of others who would have been glad to come, but their talents did not justify their special importation. My professors who are doing such splendid work would have taken it as a privilege to see a couple of great artists arrive among them, but they know me too well by this time to believe that I would be guilty of bringing over people not possessing indisputable ability.

Another object of my trip was to observe the organization of musical education establishments in America, in order to gain some suggestions for improvements of our own methods. I am afraid that here again I have returned empty handed. On comparing the Sydney Conservatorium with similar American institutions, I find that whereas our sole object is to give the students everything which they require, even at a loss, making complete musical education available for people of limited means, American musical colleges are run on strictly business lines, and therefore cannot be educationally sound. Every study is charged for separately, and the fees consequently mount very high. This precludes the possibility of democratizing musical education, which is our object in Australia.

Conclusion

America, of course, is an enormous country, and to have investigated in detail all the institutions and organizations worthy of attention would have taken a year perhaps; but I believe that I have been able to form a fairly accurate estimate of the general attitude of Americans toward musical art, of their shortcomings, and of their strength. I feel that, taken all round, Australia is progressing quite normally on its musical side, especially if we take into consideration its small and scattered population. It has only one thing to envy America, and that is the generosity and public spirit of some of its wealthy citizens. The trip was a most pleasant, though strenuous one, and being my first experience in America, it proved most interesting. It also satisfied me that while we have so much to work for here, we are in many ways working on sound lines.

NOTICE

In answer to a recent editorial appearing in the *Musical Courier*, several shipments of old and new music have been received at this office, to be sent to the soldiers and sailors at the camps in this country and abroad.

The movement for sending sheet music abroad is under regular organization and system, and all such donations should be sent to the originator and head of the project, Anne Faulkner Oberndorfer, National Bureau for the Advancement of Music, 819 Fine Arts Building, Chicago, Ill.

The *MUSICAL COURIER* repeats its request to musicians all over the country to be generous in sending such musical material to Mrs. Oberndorfer as they do not urgently need for repertoire and library.

LONDON LETTER

(Continued from page 5.)

times? What will happen later on I will not stop to surmise.

What Price Native Artists

Devoutly I trust that the good seed now being sown so widely over the greater part of the length and breadth of the land will bring forth substantial fruit in the years to come. What are you doing on your side to rid yourselves of the "snobism" in which you, just as we, indulged in pre-war days, when your best opera singers, finding no home on their native heath at the so called Metropolitan Opera (surely Cosmopolitan would have been more correct!), obtained engagements in the land of the Blasphemous Boche, while the native heath was trodden by the same B. B.!

Charlie Never Got It

You are odd—sometimes! In April last I wrote a long letter, full of news, to Charles W. Clark, my old friend, particularly of "Drink to Me Only With Thine Eyes" fame (established in the very room in which I am now writing). Charles W. had engraved on the top of his letter "Charles W. Clark, Baritone, Chicago." Thuswise I addressed my letter. Gaily it was returned to me by—to judge by the stamps, etc., on the envelope—about 1,000 to 1,500 Chicago postal officials, the refrain of whose chorus was, "Not known," with, as second theme of the fugue, "Left no address." Yet in a number of the MUSICAL COURIER which arrived at my dwelling last night I read in your advertisement columns, "Charles W. Clark, 800 North Clark street, Chicago." Quite clearly, then, the name of Clark is not entirely unknown even in Chicago. By the way, it is forty years on this very Sunday since first I set foot in that delectable city, which, I recall, still bore very obvious signs of the fire of a few years previously.

About Isolde Menges

Incidentally I showed your issue to some friends this afternoon, who read with delight of the success of Isolde Menges, who, as a child, was brought by Lyell-Taylor, municipal orchestral director of Brighton, to play to me. But they all sat on the floor, pulled out their hair—I haven't enough to spare—and wondered who the *Earl of Dublin* is whom you mention, s. v. "Facts about Isolde Menges." Surely, surely, Isolde Menges, of Brighton, is artist enough to stand by herself and does not require boasting up by fictitious Irish peers! Of course things are changing rapidly in these days. But WHO is the Earl of Dublin?

ROBIN H. LEGGE.

Nielsen and Fremstad Stars

at Saco Valley Music Festival

The sixth annual Saco Valley Music Festival was held in Bridgton, August 6 and 7, with the most brilliant program and largest attendance of any festival ever held here. The entire proceeds of the concerts went to the Red Cross.

Heading the list of soloists was Olive Fremstad, of the Metropolitan Opera Company, who triumphed in a splendid program on Wednesday night. The feature of Tuesday's program was Alice Nielsen, who opened with the "Marseillaise" and later gave two groups of English songs and the aria from "Madame Butterfly." She sang with her usual art and charm of interpretation. Mary Capewell was her able accompanist. The Bostonia Sextet Club and the Saco Valley Festival Chorus, under the able direction of Llewellyn B. Cain, assisted at each of the concerts.

Wednesday afternoon's program opened with a marching, singing parade, led by Conductor Cain. Blanche Manley was soloist of the afternoon, and was assisted by the sextet and Children's Chorus.

The climax of the festival was reached on Wednesday night, when Mme. Fremstad thrilled and inspired an audience which overflowed the auditorium and crowded the sidewalk and grounds surrounding Festival Hall. Upon her entrance, both chorus and audience rose to their feet to do honor to the world famous and much beloved singer. A radiant vision in a shimmering silver lace gown, she came before her audience, which hailed her with great and enthusiastic applause.

In her first group of French songs the great artist's voice and art were never more complete. The purity of tone and smoothness of the flow of "Il pleut des petales des fleurs," all the grace and daintiness of "Les papillons couleur de neige," the visionary quality of "La Bas," and the dramatic fervor of "Chevauchee Cosaque" were portrayed as only a versatile genius like Olive Fremstad can.

The varied moods of the Norwegian group were presented to the audience with inimitable charm and mastery, the delicacy and beauty of "Irmelin Rose" and Sigurd Lie's

"Sne" rivaling the sweep and dramatic force of "Til Majdag" and "Tak for dit Rad."

The English group consisted of "My Love Is a Muleteer," "The Sleep That Flits on Baby's Eyes," "My Menagerie," and "My Love Is Like a Red, Red Rose." The audience was particularly charmed with the sheer loveliness of her voice in the second of the group, and by the imagery and humor in "My Menagerie." Following this, Mme. Fremstad requested the chorus and audience to join with her in singing "The Long, Long Trail," and closed the concert with a stirring rendition of "The Star Spangled Banner."

The evening was a memorable one and will long be remembered by all those who were fortunate enough to be present.

Cecil Fanning Presented with Cane

One of the most touching honors that has come lately to Cecil Fanning, the American baritone, was paid him recently at a community sing arranged by him at Ohio Field, the athletic field of Ohio State University, Columbus, Ohio. As a prelude, it should be stated that a few weeks previously Mr. Fanning had sung at a special program of songs and addresses arranged in Columbus in honor of Booker T. Washington by some of the leading colored citizens of the city. Addresses were delivered by men prominent in the political and professional life of Ohio.

SINGING "TO VICTORY"

NAMARA
SopranoChicago Opera Association, at
Camp Upton, July 26.WALTER GREENE
BaritoneRed Cross Concert, Nantucket,
Mass., August 10, as a duet withDORA GIBSON
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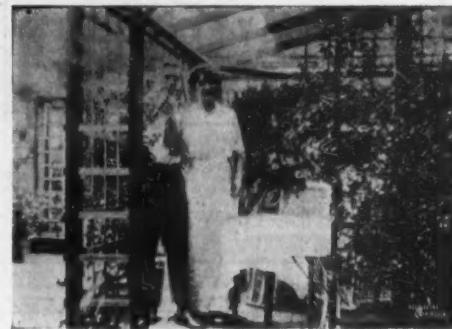
and Mr. Fanning sang a group of songs by the negro composer, Harry T. Burleigh.

During a lull in the sing at Ohio Field, Elliott B. Henderson, himself a poet (as is Mr. Fanning), and a leader in the artistic and patriotic life of his race in Columbus, advanced and, after a speech, presented Mr. Fanning with a handsome ebony walking stick with a fancy head of twisted gold. It bore the inscription, "Presented to Mr. Cecil Fanning as a token of appreciation by the colored citizens of Columbus."

The gift was so unexpected and was given with such a real expression of appreciation by the people he had favored that the singer counts this stick among his most valued possessions.

Edith Mason at Ravinia

Edith Mason recently returned to New York after her long and brilliantly successful season with the Bracale Opera Company. Hardly had she reached America before she was engaged as prima donna with the La Scala Opera Company for the entire season of 1918-19. As soon as the contract was signed, she left to visit her mother and her brother, the latter an aviator training at a camp in Florida. She had been there but a few days before she received a telegram from President Eckstein of the Ravinia Opera Company asking her to come to Ravinia Park for six special performances as guest star, on account of the tremendous success which she made in the summer of 1917 as a regular member of the company. Though reluctant to leave her family, whom she had not seen for a long time, she was also reluctant to disappoint President Eckstein and went to Chicago direct from Florida. Her first appearance with the Ravinia company will be reviewed in next week's MUSICAL COURIER.



MME. SODER-HUECK IN HER SUMMER GARDEN.

Mme. Soder-Hueck is dividing her time between teaching at her New York studio in the Metropolitan Opera House Building and week ending at Asbury Park, N. J. Tuesdays, Wednesdays and Thursdays find this vocal authority busy with the many out-of-town pupils who are taking advantage of their vacation for further study. The snapshot shows Mme. Soder-Hueck with her only son, Frederick, in her summer garden on the roof of the Metropolitan Opera House Building.

Ethelynde Smith Visits Camp Gettysburg

Ethelynde Smith, the Portland soprano, has sung for the boys at many camps, where she is indeed much of a favorite, but her recent experience at Camp Gettysburg was perhaps most impressive.

The singer made the trip specially by motor while on her way to Virginia, where she was to give a concert, and achieved the fine record of giving concerts in three Y. M. C. A. tents.

"Just as I was about to leave our hotel," said Miss Smith, "a fearful thunder storm came up, which necessitated our delay. After the downpour had let up a bit, we made our way to the camp. Had I tried to wade through the mud, my feet would have made a pretty sight on the platform," she laughed, "but before I had time to figure out just how to avoid the mud, a big soldier chap threw his rain coat around me and I was fairly carried from the machine to the tent. There I sang to an enthusiastic, eager audience while the rain dripped down on my head. Occasionally a soldier wiped off the keyboard with a rag before we continued the next song. And when the scattered drops threatened my coat and hat on one chair, they were removed to another. Just as I had about completed my program, a boy announced that the two other tents had been blown down, but as a matter of fact they had not, for I found that it was only a ruse to make me sing a bit longer for the first camp, which I did. I sang one song after the other until I was obliged to ask for a moment's rest. 'Sure!' they shouted in answer to my request.

"What kind of songs did I do?" Spanish, English, French—all kinds—and the boys here and there joined in.

"Well, by the time I finally reached the second tent where I was to sing, the audience, thinking I was going to disappoint them, had dispersed. Word, however, spread like wildfire that the singer had come, and inside of ten minutes the place was packed like a country circus. Once during the concert three boys stood up under an umbrella, and such a howl as greeted their move you never heard. 'Down in front!' the boys shouted, and down went that umbrella. For the remainder of the time they stood the drible of the rain. If they had a good time that evening," Miss Smith remarked vivaciously, "I had a still better one."

"I didn't have time that night to sing for the men of the third camp, but I stopped off on my way back from Virginia and sang for them. These men belonged to the casual company and were being put through various tests to see if they would contract any disease. The piano"—she threw her hands upward as she said it—"was fit for the junk heap. It was like a washtub. Perhaps you can get some idea of its condition when I tell you it was in some places three toes too low."

"At Gettysburg is stationed the only tank corps in the United States. They have an English tank there, and 80 per cent of the men in the camp are college men and unusually fine types mentally."

When Miss Smith sang, among other numbers, Zo Elliott's "Long, Long Trail" for these men, they joined in the chorus with these interesting words:

There's a long, long trail a-winding,
Into No Man's Land in France,
Where the shrapnel shells are bursting,
But we must advance!
There'll be lots of drills and hiking,
Until our dreams all come true,
But we're going to show the Kaiser,
How the Yankee tanks go through.



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IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

"The present situation of Dr. Muck," says the Washington Star, "illustrates the value of the rest as an effect in music."

It should be easy for the Czecho-Slovaks to give a great composer to the world. Somehow the name suggests the musical temperament.

Magistrate Miller, of Jamaica, L. I., sentenced six persons to six months imprisonment each for singing "Die Wacht am Rhein." More power to the magistrate.

Puccini likes work. He has scarcely finished the three new one act operas, which will be a feature of the coming season, but is already at work on a new one. The story, built upon incidents of the French Revolution, is said to be original and dramatic.

The MUSICAL COURIER hears that the long delay in securing a leader for the Boston Symphony Orchestra is leading to considerable disaffection in the ranks. Three prominent solo players, it is understood, already have left the Boston organization and signed contracts with the Middle Western orchestras.

The San Francisco Supervisors are proposing to cut the salary of their city organist, Edwin Lemare, from \$10,000 to \$6,000. It is a wise move, not only because of war time economy but also because any one of several American organists as good as Lemare could have been had for less than the salary he was receiving.

Do not forget the Lockport, N. Y., annual American music convention and festival, to take place the first week in September. Attend if you can. It will do you good to affiliate for a week with your fellow musicians, gathered from everywhere, and to hear what they have to say and play and sing. There will be a chorus, orchestra solo performers, speakers, social reunions, artistic atmosphere, and that whole souled hospitality for which the picturesque city of Lockport has won wide fame since the

annual music festivals started there. To be in Lockport for the forthcoming musical celebration is to do an excellent thing for yourself and a splendid thing for American music.

Newport and Bar Harbor are barring German music from their programs this summer and the move has met with enthusiastic response in those resorts, as a result of the energetic campaign waged by Mrs. William Jay, who was prominently identified also with the movement that finally led to the downfall and internment of Dr. Muck.

That you never can tell what you can do until you try is evidently the motto of a "professor" in a Canadian city who wrote as follows a while ago to the gentleman in charge of a string quartet competition: "Reading an article in a musical magazine of \$1,000 for a string quartet, would you please let me know what instruments are in this quartet."

If there is any good reason why a rich city like Pittsburgh should not have a first class symphony orchestra, the MUSICAL COURIER would be pleased to hear it. Other rich American cities are in the same fix as Pittsburgh, orchestrally speaking, but that community is especially energetic in putting forth its claims of growing cosmopolitanism. Furthermore Pittsburgh is making fabulous fortunes out of war industries.

It is hard to account for the neglect of Grieg by concert singers and recitalists. There are at least fifty splendid songs of his suitable for programs—songs that allow the singer to show his voice and skill to best advantage and with melodies that charm audiences. Nelli Gardini is going to give an all-Grieg program at her Aeolian Hall, New York, recital next fall, and perhaps others will be wise enough to turn to the exquisite pages of the Norwegian.

From Annecy, France, the New York Times is in receipt of a news despatch, under date of August 16, saying: "An American military band, which had participated in the naming of Peak Wilson, near Chamonix, in honor of President Wilson, arrived here today. It was met at the station by the mayor and city officials and paraded the city, which was decorated with flags. The members of the band were cheered and showered with flowers along the line of march."

Many of us remember how Victor Herbert, on tour with his concert band, used to step down from the conductor's podium to take up the cellist's bow. How time does fly, though, for he played the cello at a Red Cross concert at Lake Placid in the Adirondacks last Sunday evening, and the papers say it is the first time he has done so in public in twenty-one years! At the same concert he accompanied George Hamlin on the piano, the tenor singing two songs written over eighty years ago by Mr. Herbert's grandfather, Samuel Lover.

It is not quite clear to a usually discerning public why the New York Tribune, in these war times, devotes almost a whole page in its Sunday issue of August 18 to a description of the managerial troubles of Messrs. Conried, Diopel, and Gatti-Casazza at the Metropolitan Opera House in 1906-07 and thereabouts. The Tribune critic goes into hair splitting details in the matter and also indulges in his customary display of prejudiced personalities. The average critic on a New York daily, if he serves long enough, falls into the set opinion that the inner affairs—not artistic—of the Metropolitan Opera House are of more interest to the outside world than any other topic in the universe.

Captain F. M. Guardabassi, official representative of the Italian Bureau of Public Information, has been instructed to make the Italian Royal March (Marcia Reale) better known in this country. To this end, he states that the only official Italian anthem is the "Royal March" (Marcia Reale) and not the "Garibaldi Hymn," which, on account of its popularity, has been more frequently played. The Italian Government is desirous of making the "Royal March" as popular as "The Star Spangled Banner," the "Marseillaise" and "God Save the King," and would like to have it played in theatres, restaurants, motion picture houses, hotels, etc., whenever the occasion warrants. Any orchestra or musical organization not possessing a copy of the "Royal March" may obtain one by addressing Capt. F. M. Guardabassi, Artistic Section, Italian Bureau

of Public Information, Hotel Vanderbilt, New York City.

Lieutenant Colonel Meighen, of Montreal, who will be remembered as the president of the former Montreal Opera Company, has been in service ever since the beginning of the war. He was promoted to brigadier general and put in command of Bramshott Camp in England, but after serving there for a while, resigned his generalship and resumed his former title in order that he might return to active service in France.

Presumably Giulio Gatti-Casazza will be ready pretty soon now with that annual announcement of his. In the meanwhile we might just mention that it appears from various sources that Stravinsky's ballet "Petrouchka," Xavier Leroux's opéra-comique "La Reine Fiametta," Ricci's delightful tale of "Crispino e la Comare," and a new version of Weber's "Oberon," in English, condensed to seven scenes and with recitatives supplied by Artur Bodanzky, are to be among the novelties of the season.

One of the finest manifestations of patriotism, industry, and efficiency brought about by the war is the activity of the Y. M. C. A. and its handling of the question of entertainment, musical and theatrical, for our men in the camps and at the front. Prior to the war, most of us, if we ever bothered to think about the Y. M. C. A., looked upon it as a sort of Sunday afternoon club for goody-goody youths fond of hymn singing and checker playing. Now all of us know better. The Y. M. C. A. is one of the great forces helping vitally to win this war. Hats off and all honor to the Y. M. C. A.

One of the affiliated beneficial effects of the presence of Eugen Ysaye in Cincinnati as conductor of the orchestra there, is his engagement by the Cincinnati Conservatory of music to head a violin master class at that institution. Ysaye's rank as a pedagogue is on a par with his reputation as a soloist and a conductor, and the violin students at the great Cincinnati school are to be congratulated on their opportunity to come into artistic and personal contact with such a mighty master as Ysaye. His pedagogical activities in Cincinnati are sure to bring about striking results, and the Conservatory, by making the Ysaye class possible, has accomplished another big step forward in its steady march along the most advanced and progressive lines. The Ysaye Master Class will commence October 15, 1918.

A great many letters have come to Anne Faulkner Oberndorfer, 520 Fine Arts Building, Chicago, asking her where to send music meant for the soldiers. Mrs. Faulkner, Western representative of the National Bureau for the Advancement of Music (the biggest and most effective musical alliance in America), says that it is better for donors of music to send it to the Y. M. C. A. and K. of C. camps in their State than to send it to her for redistribution. She adds: "If the donors will have the music dealers in their towns pack and ship records and breakable instruments they may be sent without expense to the secretaries by express, C. O. D. Notify the secretary to whom you are sending material the day the original shipment is made and also send him a statement as to what material is being sent. The boys need everything in the music line, but especially do they want records, player-piano rolls, small playable instruments."

If some of the estimable ladies who are interesting themselves in providing entertainments for soldiers, convalescent and otherwise, would remember that in such musical work as may be submitted, the lively rather than the learned is likely to suit the taste of their audiences, it would enhance the general enjoyment. At a certain hospital where much excellent concert work has been done, we heard several long and severely classical piano selections which even we, with health and great powers of endurance, found much difficulty in surviving. We know that the sprouting pianist is always anxious to "show how he (or she) can shoot"—pardon! we mean pound—and is only too glad to get on any bill anywhere. But why take it out on the poor soldiers who have troubles enough ahead of them? There's the time, the place and the musician, to revise the adage, and this is not the time, a soldiers' camp is not the place, and the sprouting half-baked pianist who merely scampers over the keys without saying anything is not the musician! All the foregoing was told to the MUSICAL COURIER by Walter Pulitzer, and we are filching his material for the present editorial item.

VARIATIONS

By the Editor-in-Chief

Summer Activities

Periodically Chicago manages to take the initiative in important musical matters, as witness her popular endowment of an orchestra, her founding of a first class Opera, her premières of important works, her practical recognition of American composers, and her establishing of a splendid operatic enterprise, at Ravinia Park, for the giving of grand opera in summer.

The Ravinia undertaking has been mentioned frequently in the Chicago department of the MUSICAL COURIER, and needs no further description at this moment. However, it is not so generally known that some of the leading Metropolitan Opera artists use Ravinia as an appropriate and understanding place in which to test themselves in roles they have not tried in New York. Claudia Muzio is one of these artists and she has made recent American debuts at Ravinia, as Marguerite in "Faust," and Cio-Cio-San in "Madame Butterfly." We quoted what Frederick Donaghey, the Chicago Tribune music chronicler, said of Muzio's Marguerite (he placed it before that of Farrar), and now comes the same expert critic's estimate of the Muzio interpretation of the chrysanthemum maiden. He says such things, appended herewith, as make one wish that Mme. Muzio be given a chance to Butterfly at the Metropolitan this winter:

Not Miss Farrar's, nor any other which comes clearly back into a memory stored with all the Butterfly singers in the American annals of Puccini's most popular opus, is so good in all ways as the one heard and seen amid Saturday's cool fragrance in Ravinia. Miss Muzio found new things to do in every scene, and did them, without debasing the design of the good libretto which Puccini's aids spun from Belasco's little play. Not new but unusual was it to hear a Cio-Cio-San come over the bridge singing on pitch; this, of course, was not innovation, but the gift for meeting an exacting part of the score.

Reports from the Pacific Coast tell of the fine things which Leopold Godowsky has been doing there by implanting at first hand the seed of higher musical culture through his pedagogical activities as head of the master classes in piano playing, which were established for him there this summer. Dozens of music teachers and advanced students have profited by the teachings of Godowsky, and the good he has done is sheer incalculable. His own long experience as a public performer, his successful work as an editor and educator, and before all things his cosmic musical gifts and his wide intellectual resources, fit him peculiarly for the task of inspiring musical enthusiasm in a master class and helping artistic talent to mature from the process of cultivation into the fullest and finest flowering. Such pilgrimages as those of Godowsky in California and the Northwest this summer and early autumn should be welcomed most heartily by the local teachers in that part of our land, for the musical stir made by the presence of such a great artist assures benefits to the entire musical community that will be felt long after his departure. Only narrow minded and selfish musicians discourage such enterprises as those of the Godowsky classes on the Coast, those of Saenger and Witherspoon in Chicago, etc. These summer terms in the higher music pedagogy must be reckoned with in the future as a vital part of the music life of our country.

Up in the Adirondacks, Prof. Leopold Auer has been doing some master teaching of his own. So has Mme. Sembrich.

Music and Patriotism

We are in receipt of this communication which contains strong points of timely interest:

31 Decatur Street, Brooklyn, N. Y., August 12, 1918.

Editor Musical Courier:

I always have admired the stand the MUSICAL COURIER took in regard to artists of any degree, good, bad or indifferent, offering their services gratis. Your paper fought hard and untiringly against this mode of cheap advertising with such success that up to a short time ago it was virtually done away with. Now, since we have got into war, you seem not only to favor the idea of artists volunteering their services to the cause of Liberty Bonds, etc., but try to emphasize also that it is a duty and privilege to do so, as it is helping to win the war. Why you have changed your policy I can't understand, unless it is that you are afraid of being called pro-German, which is a mighty bad thing these days. As I am a singer, I will speak from a singer's standpoint. We have actually no protection of any kind. Musicians have a labor union which forbids their doing any gratis work, practically eliminating free playing in their organization. The United States is the richest country in the world, and everybody, from the President down to the lowest office holder, gets a salary to compensate him for his labor, therefore enabling

him to live. Why should singers, after years of the hardest kind of struggles and disappointments, be expected to give their services free? The only difference between us and any other kind of workers is that we are called artists, but one can't live on that. We need to be housed, clothed and fed like all other mortals, and our work is as hard on the body as that of any mechanic. I think singers and teachers feel the war conditions more than any other class. Churches have ceased cutting choir salaries now; they cut us out altogether. Little concert work is to be had, and if you raise your price on account of war conditions, you don't get any work at all. This is a very vital question, and I hope you will give it due consideration.

The idea is to try to impress on the minds of singers and the public that we are workers and need compensation for our toil. It is no disgrace, nor is it unpatriotic to expect a fair return for work rendered. Anything worth having is worth being paid for. I do not see any of our multi-millionaires giving the Government anything for nothing, and why should we?

Sincerely yours,

GEORGE T. MADDEN.

The foregoing is written on letter paper of The International Music Festival Chorus, "composed of foreign born citizens and their descendants." Some of the names of the executives, as printed on the letterhead, are Dr. Jonathan C. Day, Mrs. Kenneth J. Muir, Dr. Abraham Cronbach, Platon Brounoff, Leon Kramer, Henry Lefkowitz, Oscar Ehrgott, Dr. D. L. Dadirian, D. P. Siraganian, Ivan Narodny, Constance Purdy, Mr. Gorokoff, Karel Leitner, Richard Kovacs, M. D., Rev. Frank Kovacs, Louis von Serly, rank Schwartz, Laszlo Schwartz.

The writer of the letter to us is wrong, wrong in his premises, arguments, deductions, wrong even in his facts.

There is very little during wartime that remains as it was previously, even conditions once considered static, shift, change, and often disappear altogether to make room for something diametrically opposite. Viewpoints have altered about things much more important than musical questions. Any one who adheres to a pre-war opinion or course only in order to be consistent, and cannot be induced to change it to meet entirely new conditions, is either obstinate or a fool—or both.

We never consider gratis musical performances to be cheap advertising; we looked upon them as no advertising at all, for sooner or later the fact always is bound to leak out when musical services are given gratuitously. In advising artists to do musical war work, we never have wasted a thought on whether such activity was good or bad advertising. Any one who does war work of any kind solely from a desire for notoriety or self exploitation is a person beneath contempt, for he clearly registers his endeavor to use his country's need for his own selfish advancement.

We plead guilty to advising and even urging musicians to sing, and play, and speak, for nothing, at Liberty Bond and other patriotic occasions. Nay, more, we have helped scores of such musicians to get into touch with the sources where such services could be offered, and we have helped the Y. M. C. A., the Liberty Bond campaigners, and other properly accredited executive bodies to obtain the assistance of musicians whom they particularly wished to enlist in the good cause because of their prominence.

There is no reason why musicians should seek special privileges in this war. If, for some good reason, they are not in the fighting ranks or doing other military work, they should be willing to help in all ways within their power. To help swell the sales of Liberty Bonds or Red Cross receipts is to help very decisively in winning the war.

There is no reason why singers should not organize themselves into a union, like that of the orchestral players.

All singers do not always give their services free for patriotic occasions; those who do probably feel an urge which is in the spirit of the times and which is incomprehensible to those who pursue the selfish tenor of their ways, war or no war. No singer is forced to give his or her services free.

The problem of how singers shall live now is not nearly as important to the American nation and to mankind in general as the need of Allied success in winning the war quickly. This may be a cynical view from the standpoint of those who place their own security before that of their nation, but it is nevertheless the proper view. The very fact that, because of the war, singers are suffering hardships is the more reason for them to assist in ending the conflict so as to restore normal musical and eco-

nomic conditions. That seems to be an almost elementary bit of logic.

"We need to be housed, clothed, and fed," says our correspondent. There is no objection to one's housing, clothing, and feeding one's self. To do so money is required. It is not difficult to earn money today. If not by singing, why not in some other way, temporarily? Many men in America are doing work today for which they had not been trained or even prepared in advance. Other lines of endeavor beside the musical profession are suffering severely from war conditions. Certain forms of business activity have had to cease altogether.

It is not true that our wealthy men are unwilling to give the Government anything for nothing. Thousands of them have enlisted in active service and as many more are engaged in war work here at home. Nearly all of the latter class refused salaries from the Government and took the nominal pay of one dollar per year until it was ruled otherwise for important reasons. Rich men and women are doing Red Cross and other relief work here and abroad. Yachts, estates, homes have been donated by their owners for government and war purposes.

The MUSICAL COURIER has in no wise changed its belief that musicians always should ask pay for their services under ordinary conditions, but as these are extraordinary moments in the world's history, it is necessary to adapt one's precepts and purposes to the circumstances as they exist. This is not even a question of patriotism; it is a matter of common sense and wise adaptability.

Chicago's Chance

Very likely Frederick Stock will be deposed from the leadership of the Chicago orchestra, for the Journal (August 15th) of that city declares: "The Chicago Federation of Musicians, local No. 10, has ousted all enemy aliens from the union. Since union musicians will not play more than two weeks with a nonunion conductor, and since an overwhelming majority of good musicians are members of the union, this puts a sharp period on Mr. Stock's activities."

This is Chicago's great opportunity to set a good example by engaging an American to succeed Mr. Stock. Spiering, Dunham, Hadley, Volpe, Franko, and many others are available. With all due respect to French, English, Italian, and Russian conductors, why not an American for the Chicago post, all other things being equal? Chicago's choice will be awaited with nationwide interest.

Variationettes

With the proposed twenty per cent. amusement tax it looks as though concerts will be in a narrow salient next season, but somehow we have every confidence that they will fight their way through.

One good effect of the war is that now the rehearsals of American Symphony orchestras are held in English: the conductors no longer address their men in German as was the custom heretofore.

"Suffragette" writes: "Street car companies use women conductors successfully; why couldn't the Boston Symphony orchestra follow their example?"

The gentleman who tried to run a grand opera company this summer and lost \$30,000 or so in the venture is another living proof in support of the opinion we always have held regarding the profitableness of the singing drama so far as the unsubventioned impresario is concerned—always, of course, excepting that *rara avis*, Fortune Gallo, and his San Carlo Opera.

The Kaiser is tired of the old German National Anthem. He will soon hear a new one, beginning, "Oh, say can you see," etc.

The Etude informs a surprised world that Tito Ricordi, the Milan publisher, is a composer and has written much under the German name of Burgmein.

From Musical Canada: "A good piano out of tune is a poor piano."

The Stadium and the Columbia University concerts have ceased, but what with German submarines making their appearance several miles from where we live and Sandy Hook cannon popping away at targets placed a few thousand yards beyond where we swim, the summer manager to furnish us with a sufficient degree of mild stimulation.

LEONARD LIEBLING.

SOCRATICIAN

Juvenilus: I have been reading a music paper dated August 10, 1918.

Socrates: And did you find anything interesting in it?

Juvenilus: Very little. But I did marvel at a despatch dated at Buenos Aires on July 1, saying that the Metropolitan Opera Company has engaged Carlo Hackett, the American tenor, for its approaching season.

Socrates: And pray what is there to marvel at in that? Did you not know it already?

Juvenilus: Surely, for I read it in the MUSICAL COURIER of December 20, 1917.

Socrates: Then whereat did you marvel?

Juvenilus: I marveled a paper should publish as a signed news despatch that which has been generally known and commented upon for eight months past. Why is such a thing?

Socrates: Because, Juvenilus, the paper to which you refer is like unto the crawfish. The crawfish, as you may not know, walks backward, happening upon anything with his hinder end first; thus he must reverse himself before, with the aid of such poor senses as he possesses, he may determine upon what object he has come; and he sometimes requires as long as eight months in this process of reversion and determination before he is able to make up his mind that the object which he has unwittingly encountered is a piece of news.

Juvenilus: I now understand, Socrates, and I thank you.

CLEAN UP!

In view of the recent Government charges preferred against several members of the Chicago Orchestra, and of the ensuing declarations and protests, it may be well now to suggest politely to the board of directors that they weed out their pro-German players. The Chicago Orchestra often has been called a German institution. This appellation is absurd, even though many of the members of the orchestra were born in Germany. Some of them "forgot" to take out naturalization papers, among them being Frederick Stock, who, though today an alien enemy, technically speaking, probably is more American in his sentiments than many of the hy-

phenated citizens to be found in his band. Months ago a prominent Chicago critic, Herman Devries, demanded in the Chicago American the reason why "The Star Spangled Banner" was being played at Orchestra Hall by the Chicago Orchestra with its members seated. The question never was answered, but afterward the men stood up while the National Anthem was performed. It is a fact that many of the members stood up in a seemingly desultory manner, and apparently against their wishes, and played as indifferently as is possible for a body of splendid musicians. Even the laymen in the audience recognized the lack of concerted spirit among the performers. The Chicago office of the MUSICAL COURIER reports that Bruno Steindel, principal cellist, often was seen speaking and joking with his colleagues while "The Star Spangled Banner" was being played.

Some witnesses even assert that he sneered at its conclusion. Though Steindel is one of the best orchestral cellists, nevertheless the MUSICAL COURIER demands his removal from the orchestra as a rigid example that should benefit others guilty of misconduct, if of nothing more flagrant, at the present time. Mr. Ulrich, who has charge of the members of the Chicago Orchestra, knows better than any one else which of the men should be shamed, and he should announce publicly the names of those unpatriotic rascals who are placing the Chicago Orchestra in bad repute with American music lovers. A prompt decision is urgent, and now is the time to act.

INSTRUMENTS WANTED

If you can answer the following call, either with services or instruments, why not do it?

Volunteer workers and musical instruments of all kinds are wanted by the War Camp Community Service. Both men and women volunteers are needed for inspection and survey work.

The need for musical instruments is emphasized by the statement that there is in the harbor a transport on which there is neither a phonograph nor a piano player. The transport's officers asked that either a piano or phonograph be supplied, if possible. Other requests are being constantly received from service clubs, posts, barracks and camps. Volunteers and persons desiring to donate musical instruments will find the headquarters at 15 East Fortieth street; telephone Murray Hill—4482.

THE BYSTANDER

Glancing through an Italian paper the other day, I ran across an interesting anecdote of Gounod. It may be well known, but the Bystander never happened to hear it, and perhaps some of his readers have not. As a rule Gounod was the most good-natured of men, but he harbored a grudge against a certain publisher, who, previous to the success of "Faust," had failed to have faith enough in him to undertake the publication of some of his works.

One day, after "Faust" had made its great hit, Gounod, attired in a rich fur coat, encountered the publisher.

"Look!" said he, passing his hand over the splendid collar of the coat, "this is what 'Faust' has done for me!"

"But what about this?" demanded the publisher, indicating the dilapidated old hat, covered with grease spots, which crowned Gounod's head.

"That—" answered Gounod. "Why, that represents your sordid lack of faith in me!"

In the same paper was the story of an incident which happened recently at the Teatro Appollo in Bologna, during a performance of Massenet's "Werther," a favorite opera in Italy. In the last act Werther commits suicide and, as he did so, a man suddenly rose from his seat, rushed forward, climbed onto the stage, and, turning to the Charlotte of the cast, cried out in a most piteous voice. "He is dead! He is dead!" Then he rushed around and around the stage in a distracted manner. Naturally there was a bit of excitement in that theatre. Charlotte quit the stage abruptly, deserting her dead lover, who resurrected himself very promptly and departed hence with celerity equal to hers. The orchestra cut off its final symphony in the middle and departed into the audience, while the audience departed into the street, with much confusion and noise. Finally the curtain was lowered and the gentleman who had caused all the disturbance allowed himself to be led quietly away and home by two firemen on stage duty. It turned out to be only a man of neurotic tendencies who had become so immersed in the drama as to take it all seriously, quite forgetting his surroundings—"un pazzo psicologo," as the Italian neatly phrases it.

And speaking of Werther, do you remember Thackeray's immortal verses and his own sketch illustrating them? How did the final conclusion of the tragedy go?

Charlotte, when she saw his body
Borne before her on a shutter,
Like a well conducted lady,
Went on cutting bread and butter.

Henri Verbrugghen, who came here last winter and proved what a good Beethoven conductor he is, is back in Australia, running the big New South Wales conservatory—or conservatorium, as they call it over there—and the other day he directed an orchestral concert in Sydney.

BYRON HAGEL

I SEE THAT—

F. X. Arens will give a special vocal course in Portland, Ore., during September.

Lillian Heyward, soprano, scored a big success as soloist at Chautauqua, N. Y.

Alice Nielsen was the opening attraction of the Saco Valley Festival, Portland, Me., this season.

"The Magic of Your Eyes" was sung six times during one day by Marjorie Knight, the young soprano, at Camp Upton, N. Y.

The director of the East Side Settlement Music School, Jacques T. Gottlieb, will soon assume his duties as "recreational secretary" at Camp Upton, N. Y.

Antonia Sawyer announces that Percy Grainger, who is now, and has been for some time, actively engaged in his military duties, is not at present available for any other work.

England has enjoyed this year its most successful opera season.

Frieda Hempel will sing soon for the boys at Plattsburgh, N. Y.

The well known harpist, Anna Louise David, is enjoying a three weeks' motor trip through Maine.

Clark Leaming, of the University of Arizona, at Tucson, has resigned his position and moved to New Orleans, La.

Andre Tourret, the French violinist, has rejoined the New York Chamber Music Society as first violinist.

Cecil Fanning was recently presented with a handsome cane at Ohio Field, Columbus, Ohio.

On August 10, William Morse Rummel, the violinist, passed away.

The Music League of America, Inc., New York City, in future is to manage theatres, concert halls and roof gardens, to purchase and dispose of plays, copyrights and compositions.

Vera Barstow, violinist, has been granted a passport to France and expects to sail next month.

Oakland, Cal., has enjoyed eight weeks of opera at the Bishop Playhouse.

Many musicians visited Portland, Me., for the National American Organists' convention.

The late music critic of the New York Herald, Edward J. Horsman, Jr., left an estate amounting to \$82,000.

Raul Ancona, a son of the veteran Italian baritone, Mario Ancona, and a soldier of the Royal Bombardiers, recently died of wounds received in battle.

Alice Nielsen and Olive Fremstad headed the list of soloists at the Sixth Annual Saco Valley Music Festival, which was held in Bridgton, August 6 and 7.

Eddy Brown enjoys "the simple life" at Lake Osceola.

Ethelynde Smith, the Portland soprano, is an all 'round sort of person.

A series of weekly organ recitals are given at Reed College, Portland, Ore., by Lucien E. Becker, F. A. G. O. Noted artists will participate at the twenty-second season of the Maine Music Festivals, which take place at Bangor, October 3, 4 and 5, and at Portland, October 7, 8 and 9.

Agide Jacchia has been re-engaged as sole conductor of the 1919 "Pop" season of the Boston Symphony Orchestra.

Early in October, Paul Dufault, tenor, is to give a recital in Montreal, Canada.

William Thorner, the New York vocal teacher, has been obliged to take larger quarters at 209 West Seventy-ninth street, New York City.

Traveling musicians will receive \$50 a week, hereafter, an advance of \$5 over the previous wage scale.

Walter Wagstaff, baritone, has enlisted in the service, and is now stationed at the aviation camp at Paris, S. C.

One of Mayor Hylan's concerts for the people which took place in Prospect Park, Brooklyn, on August 15, was a "Tribute to Heroic Belgium."

The United States Naval Training Station at Great Lakes, Ill., has formed the Great Lakes Concert Quintet, composed of five regularly enlisted men, which is to tour extensively next season.

Meta Reddish, the American coloratura, will sing the leading soprano role in "The Secret Marriage," soon to be heard at the Valparaiso opera season.

Mme. Galli-Curci has been sued for damages because her motor car injured Benjamin J. Mendelssohn on July 16.

Harold Flammer, Inc., New York, have issued a new suite of three piano pieces called "Afterglows," by F. Morris Class.

The pedagogue, and musical expert of the Omaha Record Herald, August M. Borglum, visited New York last week.

A quartet of Seattle musicians has been a leading attraction at the "Y" auditoriums recently in Tacoma, Wash.

J. R. Hattstaedt, president of the American Conservatory of Music, Chicago, spent several days last week in New York.

Sousa's two concerts at Binghamton, N. Y., on August 12, attracted 25,000 listeners.

The annual "High Jinks" of the Bohemians, which took place at the Grove, near San Francisco, Cal., met with its usual success.

Rosalie Miller is resting this week at Chautauqua, N. Y.

One hundred and sixty American composers' works will be featured on programs at the annual National American Music Festival to be held at Lockport, N. Y., in September.

The orchestra of the Paris Conservatoire will begin its tour of sixty cities in America, October 1.

Cellist Gruppe has become a corporal.

J. H.

ETHELYNDE SMITH—AN ALL AROUND SORT OF PERSON

Portland Singer Has Three Sides—Artistic, Technical and Domestic

Ethelynde Smith, the young Portland soprano, is an all around sort of a person. That means, in perfecting her work as a singer Miss Smith has not allowed herself to get into a rut.

Should one run up to Lake Winnipesaukee, in the New Hampshire hills, and seek out the Smith camp, no doubt Ethelynde Smith would be found in the midst of putting up some pickles or preserves—for that is what she was "aching" to do when she visited New York several weeks ago.

In answer to a question in regard to her plans for the summer, Miss Smith said:

"Of course, I shall work; but what do you suppose I want most to do first? Try a lot of new recipes that I collected while on tour. You see, my mother began right by bringing me up to be a good all around sort of person. Nothing gives me greater pleasure than to put up a lot of jam for the winter. Then, too, I shall spend considerable time 'preserving' some new American songs," she laughed, "because the summer months are about the only time I find I can really go over the publishers' supply and do justice to each in making a selection. And I might add here that I never throw any song aside without having given it a trial. I use on the average of one out of every fifty, and from now on am going to give the American composer the choice. One of the features of my season will be a program made up of the works of American women. There are just heaps of things worth while, and I am particularly interested in the works of Douty, Cecil Forsyth, Fay Foster and Daisy Wood Hildreth, who is a Seattle woman of promise.

"In speaking of programs, I am reminded of the fact that the soldiers in the camps do appreciate the American songs, but not alone those, for they have shown a decided liking for the French, and a step further—for the operatic



Photo Apeda, N. Y.
ETHELYNDE SMITH.
Soprano.

arias, which most singers hesitate about using when they sing at the camps. I shall not be timid about singing operatic selections in the future for them, because I know now how they receive them."

One of Miss Smith's last concerts was at the University of Virginia, at Charlottesville. In commenting upon the visit there, she said the concert party reached the city and found an extraordinarily fine set of buildings of uniform architecture in the old Southern style. The university was founded by Thomas Jefferson, and the people extended real Southern hospitality to Miss Smith wherever she went.

"One afternoon," said the soprano, "we motored over to the home of Jefferson in Monticello, and it was well worth the steep ascent and descent to see the extensive view from the house as well as the mansion itself. I don't think one begins to realize the beauties of Virginia until he motors through the State."

That Miss Smith can do very easily wherever she goes for a concert, since she usually makes her concert tours by automobile. As she herself expresses it, she loves everything technical. As one result she drives her own car like a veteran racer and boasts that she can change a wheel inside of four minutes, all by herself.

"Last year we motored as far South as West Virginia; this year we went all the way to Charlottesville, a total of

862 miles from our home and 2,000 miles in all, counting several side trips," she continued. "The most interesting part of the trip was the Shenandoah Valley, between two ranges of the Blue Ridge Mountains. It was splendid to climb up the sides of the mountains, only to go down again into the valley—a beautiful farming country. There were orchards and little farms as far as you could see. As for the roads, they were delightful boulevards."

"How was last season?"

"Very good, but hard traveling. You know, of course, that I do all my own booking! But that doesn't mean that I am not friendly with the managers. As a matter of fact, several are counted among my best friends. They have, in addition, been most helpful to me in many cases. I have no particular reason for desiring to handle my own business, except that I love the executive end as well as the artistic side of my work."

"Next season looks very bright. In October and November I am going West on a trip that will take in the important cities of Kansas, Colorado, Wyoming, South Dakota, and other places in between for re-engagements from last season. By the way, this will be my third coast to coast trip. January will take me South again as far as Louisiana and the eastern coast cities, a number of other dates farther North fitting in between these tours."

Next season, Miss Smith will again appear at the Maine Festival, making her fifth consecutive engagement there.

In spite of Ethelynde Smith's busy season, she looked as though she had been resting for a good while—so bright and cheerful a face and such wholesome vivacity.

"How do you manage to do it and keep looking so rested?" asked the writer.

"Simply by keeping myself in normal condition and by living as we are meant to live. Lots of sleep, fresh air and out-of-door exercise. At camp I sleep out-of-doors and take frequent trips to the White Mountains, besides indulging in tennis and swimming. I might add," she laughed girlishly, "that we live in the water, so much are we in it. In the winter there are other valuable forms of relaxation that a singer should make it a point to enjoy. Without a question, diversion and anything that betters the health benefits the voice. One must take his career as it comes—success is a fickle thing! It comes early to some and late to others, and never to a great majority. I always keep in mind a wise saying of my late teacher, Clara Tippett, who said: 'You can force the rose bud and make it bloom quicker, but the blossom will not be as beautiful or the fragrance so lasting.' It is the same in music!"

Klibansky Finishes Successful Summer Courses

Sergei Klibansky is just finishing his summer courses at 212 West Fifty-ninth street, New York City, which have been very largely attended by teachers and pupils from all parts of the country. Following are the names of pupils who have been studying with Mr. Klibansky during the summer months: Ada B. Willis, Ethlyn Morgan, Celia Rine, Wanda George, Louise Morgan, Ethlyn Lawrence, Vera Grosse, Hattie Arnold, Grace de Beers, Anna O'Brien, Pauline Schneider, Leonora Pazowska, English Cody, E. Kellogg, Felice de Gregorio, Lotta Madden, Betsy Lane Shepherd, Varah Hanbury, Dorothy Betts, Elsie Duffield, R. Raffsnider, Gustav Frederich, Kitty Gladney, Grace Le Vines, Florence Tubbs, Mrs. R. Kepell, Frances East, Grace la Salle, Lalla B. Cannon, Mrs. G. Schmidt, Christine Willcox, Helen Mora, Alice Lawrence, Juliette Velti, Anna Graham Harris, Eva Kutinsky, Ralph Stanny, Grace Pearson, Cora Cook, Gertrude Graves, Jessie Brown, Cornelia Sanford, Clara Duval, Minnie Haines, Josef Baltuch, Robert Schnoll, Dorothy Gillespie, Th. Wicker, Mary Ostertold, Bertha Lansing Rogers, Florence Boathwright, Mrs. Clemens, Mrs. T. Egan and Mrs. R. Grohs. Mr. Klibansky will start his fall term September 1.

The following appreciation of his successful teaching has been received by Mr. Klibansky:

Dear Mr. Klibansky:
I have just returned from a short visit home and I have come back to work harder than I have ever worked before.

My family were so pleased with the progress I had made in the last six months! They noticed a big improvement last year, but they said I had more than doubly improved this past winter. While I was in San Francisco I sang for my former teacher, MacKenzie Gordon. He had not heard me sing in nearly two years, and he was so enthusiastic about your work, and said I am surely with the right teacher in New York.

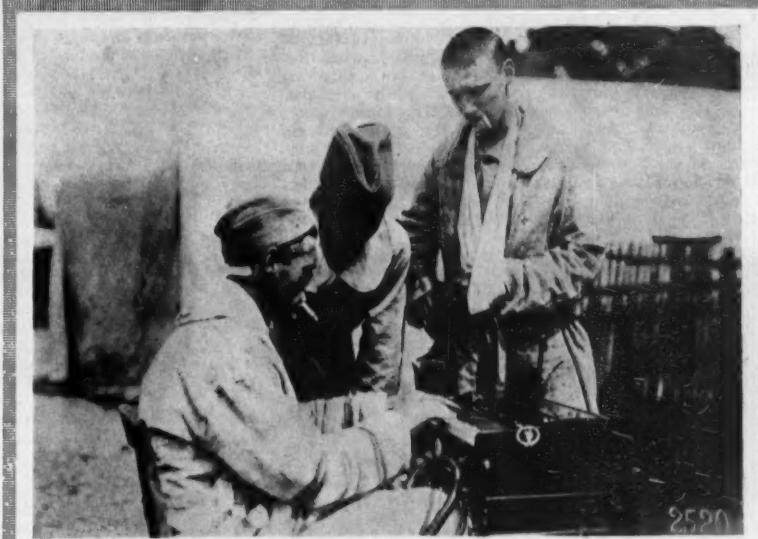
I am so anxious to begin work with you again.
Very sincerely, your grateful pupil,
(Signed) FRANCES EAST.

New York City, July 24, 1918.

Miss East, who is the possessor of an unusually beautiful voice, has just signed a contract to appear in the new Klaw and Erlanger show, "The Bubbles."

Ada B. Willis, another Klibansky pupil, has been engaged as vocal instructor at the Southern Female College, La Grande, Ga.

Hattie Arnold made a very successful appearance at "Hello! Hello!" a musical comedy given at the Alviene School, August 1. She played the part of Beauty Fairfax.



MUSIC HATH CHARMS,

Especially when aided by My Lady Nicotine. This concert, or maybe a beginner's lesson is taking place outside of a 600 bed portable hospital which the American Red Cross provided and turned over complete to the Army Medical Corps for "gassed" or slightly wounded cases.

ALIEN ROYALTIES TO BUY LIBERTY BONDS

Custodian Palmer to Collect on All Enemy Owned Operas and Operettas

A. Mitchell Palmer, the Custodian of Alien Property, has found new and good way to make music help the war. On Monday of this week he started in to find out all about the American rights of operas, heavy and light, plays, etc., etc., and in every case where a theatrical production of any sort is enemy alien property, or pays royalties to enemy aliens, the money it produces will be taken over by the Custodian's office and invested in Liberty Bonds.

It is understood that talking machine records which pay royalties to artists of enemy alien countries will also be subject to levy. There will be a certain number of copyright musical compositions on which the American publishers pay royalties—though the number is not large, most compositions being purchased outright for this country; and a goodly number of books are also included on the Custodian's list.

Francis P. Garvan, director of the Bureau of Investigation, is directing an extensive inquiry into the whole matter of royalties, copyrights and patents, and the inquiry will doubtless result in bringing appreciable sums to light for the purchase of the coming issues of Liberty Bonds. Without impairing their box office values, Mr. Garvan will quietly seek to transfer all enemy control of American rights to musical and dramatic productions to the Government, no matter what they are.

On the list of enemy owned operettas in which Custodian Palmer seized the American rights yesterday are "Her Soldier Boy," "Alone at Last," "The Star Gazer," "Gypsy Love," "The Dollar Princess," "Pom Pom," "The Gay Hussars," "Sardi," "Little Boy Blue," "The Chocolate Soldier," "Miss Springtime," and "The Riviera Girl." The grand operas include "Salome," Wolf Ferrari's "The Jewels of the Madonna," and "The Secret of Suzanne."

OBITUARY

Anna Held

Anna Held, the well known singing actress, died in New York last week of pernicious anemia, after an illness lasting several months. The end came at the Hotel Savoy, and at her bedside were her daughter and several friends. Anna Held was the first of the modern stage singers to be starred in a form of entertainment whose character was something between a revue and a musical comedy, and she was the most successful of the various soubrettes engaged in that line of stage work. Miss Held left a fortune of about \$250,000, beside about \$200,000 worth of jewelry, all of which went to her daughter. At one time she had been married to Florenz Ziegfeld, the manager, but the couple were divorced some years ago.

Lewin Volpe

On Saturday evening, August 17, Lewin Volpe died at his home in Brooklyn, aged seventy years, as a result of an apoplectic shock which he suffered several weeks ago. His five sons and one daughter were all at his bedside. Mr. Volpe was a distinguished Hebrew scholar. Arnold Volpe, one of his sons, is the well known New York conductor who has just finished a fine series of summer concerts at the Stadium.

William Morse Rummel

William Morse Rummel passed away at his residence in Chicago last Saturday, August 10. Mr. Rummel, who was a grandson of Samuel F. Morse, inventor of the telegraph, was a violinist of note. His widow survives. Burial took place on Monday from 1433 Birchwood avenue, and interment at Graceland Cemetery, Chicago.

OSCAR SEAGLE'S SUMMER CLASS

Oscar Seagle's summer class ranged all over western Europe previous to the outbreak of the war. In fact, it was in session at Bramber, Sussex, England, when the war broke out. But since then it has been located in America, and now, for the third summer at Schroon Lake, N. Y., promises to become a permanent institution there. So pleased with the location is Mr. Seagle, that, as already announced in the MUSICAL COURIER, he has purchased property in the delightful town and after the war will develop a large institution there, with quarters for his students, an assembly hall, etc. The Seagle colony has attracted many music lovers and students permanently to



SEAGLE COLONY AT SCHROON LAKE.

Oscar Seagle with two members of the big class which is spending the summer working with him at Schroon Lake, N. Y. The snapshot shows the boathouse on the Seagle grounds, with a view up the lake, and gives an idea of the exquisite beauty of the Adirondacks.

Schroon, and among those who have taken property on the hill near the Seagle estate are Dr. Mezier, of Brooklyn; Jetta Stanley, of Wichita, Kans.; George Jell, of New York, and Mr. and Mrs. Laurence Townsend, of Washington. Mr. Townsend's niece, Ruth Townsend, of Philadelphia, is coaching again with Mr. Seagle this summer and will resume her professional career, which started with brilliant promise two seasons ago, but was interrupted for personal reasons. Mrs. Townsend possesses a lovely voice and sings with unusual intelligence.

This year's Seagle class at Schroon is as large as ever—he is doing seventy-five lessons a week regularly—but of course the female element predominates largely on account of the war. Among familiar faces (and voices) who come regularly to Seagle for coaching each summer are Stella Owsley, of Texas, and Ethel Best, of California, both the possessors of voices of most exceptional quality. Edna Dunham Willard, of Baltimore, is at the camp and her husband, Alfred Willard, conducts a choral class among the pupils, which is a very popular feature. Miss Rader, of the Kid Key College, Sherman, Texas, a protegee of the Texas Federation of Women's Clubs, belongs

to the colony, as does Mr. Bailey, head of the vocal department of the Ames College, Ames, Iowa.

On Saturday evenings this season, Mr. Seagle has been giving informal recitals at the studio for the benefit of the class. He has taken up a group of related composers each time, said a few words about each one, and then sung a group of his songs. These evenings have been of great interest and educational value to the students. On Sunday evening, August 4, the annual concert given by the class for the Fresh Air Fund took place at the Leland House. It was a great success both artistically and financially, the big ballroom of the hotel being crowded to the doors, with many standing.

The artist-pupils covered themselves with glory and were heartily applauded by an audience which included visitors from Glens Falls and Lake George, among them Mr. and Mrs. Siegfried Ochs, Max Rosen, Louise Homer, Jr., and Frances Starr.

Mr. Seagle will soon give a recital at Silver Bay, Lake George, for the Red Cross, and another, jointly with Frances Starr, at the Lake George Club. He will continue to teach at Schroon through September, taking October for his vacation as usual, and devoting most of his time to hunting in the Adirondacks. He will leave Schroon in November, settling his family in New York, and then going to Kansas for three dates before the State Teachers' Association convention. After that he will have a five weeks' tour under the management of Winton and Livingston, going as far west as Ohio. In January he

will make his headquarters in New York, filling some Eastern dates and then go West for a three months' tour under the direction of Horner and Witte. Mr. Seagle will not teach in New York next winter, and desires this fact to be known, as he is constantly receiving applications for his classes.

A list of those working with him at Schroon Lake this summer includes Myrtle Adams, Florida; Vernel Allisen, Lennie Hallman, Stella Owsley, Miss Rader, and Hardisty Johnson, all of Texas; Mr. Bailey, Ames, Iowa; Mrs. Boyce, South Dakota; Ethel Best, Eleanor Lee, of California; Bobbie Burns, Dorothy Biese, Mrs. Canada and Mrs. McCrae, of Tennessee; Dr. Carpenter, Rochester, N. Y.; Mrs. Beach, Chicago; Juliette Griffith, Brooklyn; Marie Loughney, Philadelphia; Mrs. Lee Lewis, New York; Margaret Mitchell, Philadelphia; Mrs. Martin, Ruth Williams, Mrs. Jetta Stanley, Everett Williams, of Kansas; Miss Muhlmann, Miss Shapiro, of Chicago; Gertrude Massay, Boston; Miss Moore, Helen Putnam, of South Dakota; Mr. Pollard, Miss Hays, New York; Cecil Wright, of New York; Grace Sward, Ohio; Mrs. Tilar, Texas; Lillian Tisch, New York; Ruth Townsend, Philadelphia; Florence Watkins, New York; Edna Dunham Willard, Baltimore; Frances Sedden, St. Paul; Leonore Miller, Tennessee; Mrs. Thomson, and Mary Lee Brousseau, New Orleans.

Maestro William Tyroler

connected with the Metropolitan Opera Company for the last ten years, coach and accompanist of the following artists:

Ernestine Schumann-Heink, Frieda Hempel, Louise Homer, Maria Barriontos, Margaret Matzenauer, Sophie Braslau, Pasquale Amato, Giovanni Martinelli, Adams Didur, Paul Althouse, William Wade Hinshaw.

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Jacchia Signs with Boston for 1919

The season of "Pop" concerts of the Boston Symphony Orchestra recently ended was the most successful in all the long series that the "Hub" has listened to. No small part of the success was due to the conductor, Agide Jacchia, who, by his choice of programs and the splendid vigor of his directing, brought new life into the concerts. The management has recognized this by re-engaging Jacchia as sole conductor of the 1919 "Pop" season.

Paul Dufault in Canada

Paul Dufault, the tenor, won his usual success at West Shefford, Canada, on July 18, when he was soloist on the occasion of the dedicatory exercises of a new organ in one of the principal churches there. Mr. Dufault will return to New York in September, but will visit Montreal early in October to give a recital at Windsor Hall.

Mabel Stanbury Sings for Soldiers

Mabel Stanbury, the charming young contralto, pupil of Mme. Garrigue, sang recently for the soldiers at the

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VICTOR RECORDS

Aviation Camp at Mineola, L. I. She gave an extended program and was enthusiastically received. Her numbers comprised operatic and semi-classical ballads.

James Stanley Writes from France

James Stanley, the baritone, is in France singing for our boys, and Mrs. Stanley is along with him. Evidently Mr. Stanley is enjoying his adventures, for in a letter to R. E. Johnston he accuses Sherman of being wrong and says many other interesting things. Here they are:

Over Here, July 21, 1918.

We got your letter along with a bunch of others, the first we had since we started out in the field on May 26. Thanks for the booking you spoke of. Keep up the good work.

We had our party with General Pershing and had a splendid time. He was very complimentary. I can't tell you much more, for fear they will throw my letter in the discard.

In fifty-six days we have given fifty-nine performances and my voice was never better. If I don't sing at least every night when I get back I am afraid my voice will deteriorate, so get me lots of work.

I wish you could be over here. It is the finest summer resort I ever visited. Some of our shows are given out of doors so as to accommodate the crowds. These are the hardest ones to sing, but the applause is so fine that we feel compensated for the extra work. One evening last week I was singing in the open and a rain shower came up. The boys never moved; of course I kept right on singing. They rather liked that spirit and showed it. Another time we were obliged to stop the show to let a load of hay go through the audience, which was seated in the street. Again, a flock of cows driven by a pretty French girl held us up for a few minutes. These things don't bother the boys at all, as they are so happy to hear and see somebody "Made in America" that all else is of no consequence.

Next week we move up into a very active sector and have to wear tin hats and gas masks. I don't mean I have to wear one while singing, but I have to have it ready or at "alert." I am sure I shall have some good stuff to tell you from there.

Just going out to have dinner with the C. O. of this place. Sherman was wrong.

Well, here we are at the real front. After giving a double header, the other night we went up to within yards of no man's land to a little village. Fifteen minutes after we left the Boches shot up the place good and plenty. You ought to see us in our tin hats! Great stuff! Mrs. Stanley sends regards.

(Signed) JAMES STANLEY.

Arimondi, Staunch Bass of Chicago Opera

Vittorio Arimondi has been for many years one of the most popular bassos before the American public. His creations both on the old and the new continents have been as remarkable as numerous. For the past four years, Mr. Arimondi has been one of the pillars of strength among the distinguished singers of the key of F in the roster of the Chicago Opera Association, with which organization he will again be heard this coming season, not only in Chicago, but also in the



VITTORIO ARIMONDI,
Basso.

East and on the fall tour, which begins on October 15. During the tour nine cities are to be visited, in all of which Arimondi will appear as Basilio in "The Barber," the cast of which will also include Galli-Curci as Rosina, Stracciari as Figaro, and Carpi as the Count.

During the summer months Signor Arimondi has often given his services to benevolent associations and has been heard recently in Chicago at the Auditorium and the Blackstone and Congress Hotels for the benefit of the Belgian wounded. Signor Arimondi has also furnished programs at private functions, and altogether his summer has not been an idle one, for he has devoted his leisure time to the preparation of new roles in which he will be heard this coming season.

WHITEHILL

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N. A. O. CONVENTION

(Continued from page 7.)

princely manner in which he has been entertained by these hosts.

At the head table were seated Toastmaster Schlieder, Dr. and Mrs. Will C. Macfarlane, Mr. and Mrs. Convers E. Leach, Mr. and Mrs. Rollo Maitland, Henry Fry, Dr. J. McE. Ward, Dr. W. A. Wolf, Arthur Turner, Mrs. Bruce S. Keator, Kate Elizabeth Fox, Miles Martin, Walter Gale, Alfred Brinkler, Mr. and Mrs. Walter N. Waters, J. J. Miller and E. J. Macrum. There were 100 or more present who listened to the several witty speeches which followed by Dr. Macfarlane, J. J. Miller, of Norfolk, one of the charter members, who has only missed two conventions; Rev. Cuthbert Fowler, who is also an organist; Dr. John McE. Ward, who read the following: "The officers and members of the N. A. O., in convention assembled at Portland, Me., desire to express heartfelt thanks to the Mayor, Music Commission and Chamber of Commerce for the many courtesies extended, for the use of the auditorium and facilities which have suited our purposes so admirably; to the local committee under the chairmanship of Will C. Macfarlane, who carried out their arduous duties most successfully; to the Men's Singing Club, who gave such a beautiful demonstration of choral singing at the Zeuch recital; to William E. Reeves for the use of the Strand Theatre for Mr. Maitland's demonstration of film playing; to Louis E. White for the use of and manipulation of the lantern at Mr. McAll's lecture. Signed by J. McE. Ward and Alfred Brinkler, committee on resolutions." It was long after midnight when the jolly party departed.

Friday Morning

At 9:30 a. m., at the Strand Theatre, Rollo Maitland, of Philadelphia, one of the leading photo players of the country, gave an admirable demonstration of film playing, and for nearly two hours improvised at the organ. Mr. Maitland said it is just as important to practise a picture accompaniment as a choir anthem; that a film cannot be correctly played at the first run; the secret of playing a picture is getting at the mood of the picture. Whereas he does not believe in ragtime, yet a light mood is entirely indispensable to good picture playing. The picture selected was "Old Wives for New," selected especially for its adaptability to musical interpretation.

At the conclusion of this delightful entertainment the organists adjourned to the city hall lecture room for the annual election of officers, which were: President, Frederick Schlieder, New York; vice-presidents, Hamilton C. MacDougal, Boston; J. J. McClellan, Salt Lake City; Charles Heinroth, Pittsburgh; Will C. Macfarlane, Portland; Charles Sheldon, Atlanta; secretary, Walter N. Waters, New York; treasurer, Albert Reeves Norton, New York; executive committee, Chester H. Beebe (chairman), Frank S. Adams, Dr. J. Christopher Marks, Richard K. Biggs, Alfred Brinkler, Clifford Demarest, Kate E. Fox, M. M. Hauford, Rollo F. Maitland, Reginald L. McAll, J. J. Miller, Edward J. Macrum, T. Tertius Noble, Dr. John McE. Ward, Dr. H. J. Stewart, Dr. William A. Wolf, Miles P. Martin, Arthur Turner, Edwin Arthur Kraft, Charles M. Boyd, Charles M. Courboin, Dr. Alfred Pennington, Herbert S. Sammond.

Several changes in State presidents were made, among them being Mrs. Bruce S. Keator for New Jersey, George Henry Day for Delaware and J. Frank Frysinger for Nebraska.

The question of the meeting place for the convention next year was left to the discretion of the executive committee, and Dr. Tali Esen Morgan, the real founder of the N. A. O., was made an honorary member.

Dr. Ward held the chair for the afternoon session and conducted the conference on the subject of "The Anthem." The wittest paper of the whole convention was read by Harvey B. Gaul, of Pittsburgh, which caused much enjoyment and brought forth prolonged applause.

This paper will be reproduced in full in a later issue of the MUSICAL COURIER.

Dr. Latham True and Prof. Hamilton MacDougal, of Wellesley College, followed with mentions of David Wood, Tertius Noble, John E. West, J. Sebastian Matthews and Harry Alexander Matthews, as being writers of the best modern anthems.

This closed the academic part of the convention and a number of the organists left during the day. President Schlieder and the officers and executive committee enjoyed a delightful luncheon at the Falmouth. Ernest M. Skinner was the host at a similar good time, in honor of the MUSICAL COURIER representative with her husband, D. P. Whytock, and smaller parties were also in vogue, Mrs. George C. Arnold, Mrs. George H. Lomas, Mrs. Harvey Gaul being among the entertainers.

Fry Gives Concluding Recital

Henry Fry, of Philadelphia, officially closed the convention with his delightful recital in the auditorium, the program of which follows:

Coronation March (Tchaikowsky); "Dreams" (Stoughton); allegro vivace, from first symphony (Vierne); toccata and fugue in D minor (Bach); air for G string (Bach); gavotte (Martini); "Reve Angelique" (Rubinstein); concert overture (Maitland); adagio triste (Yon); "Bonne Nuit" (Reiff); "Variations de Concert" (Bonnet).

Mr. Fry has given us much enjoyment in past years at the conventions by his scholarly musicianship, and this recital proved to be no exception to his ability. Both Mr. Fry and Rollo Maitland were called forward after Mr. Fry's brilliant rendering of the concert overture by Mr. Maitland.

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established class. Apply "V. J." care MUSICAL COURIER, 437 Fifth avenue, New York.

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BLANCHE DA COSTA—FARMERETTE ON LONG ISLAND.
(Upper left) "The pears are coming along nicely, Mother," says Miss da Costa in this picture. (Upper right) Working in her war garden on Long Island, where she may be found when not in New York working with her teacher, Eleanor McClellan. (Center) Out gathering corn for supper. (Lower right) A splendid season for crops. (Lower left) A few minutes' intermission.

Good nights and good byes were in order after the recital, and everybody turned in with joyful hearts, glad to have been privileged to be in Portland for the past few days of merrymaking and music feasting.

ANTOINETTE HALL-WHYSOCK, A. A. G. O.

Witmark Songs Well Received

Although Lieut. B. C. Hilliam's "Freedom for All Forever" has gained tremendous success as a patriotic number of genuine merit, the young Canadian has also written a number of other compositions which are enjoying favor. Among these are "Apres la Guerre" ("After the War") and "In Your Eyes." All three songs were sung at a musical given on May 14 by Marion Kingsbury, of Breckenridge, Colo.

Arthur Herschmann, the well known baritone, sang "Freedom for All Forever" at the aviation camp, Cominack Fields, on Long Island, on July 14, and the song was splendidly received—so much so that it had to be repeated.

Another patriotic song which already has established itself, that M. Witmark & Son also publish, is Zo Elliott's "Long, Long Trail."

Interesting circumstances under which the song was sung on July 10 occupied space in the Philadelphia Enquirer. It seems, according to the account, on that evening Albert Hoxie was conducting community singing on the steps of the City Hall, when Enrico Caruso, who happened to be in town and out for a stroll, joined the crowd and listened with interest to the singing. Finally the great tenor joined heartily in the singing of a number of songs, including "The Long, Long Trail." After that the tenor was introduced to Mr. Hoxie, who in turn presented him to the crowd.

The Lewiston Evening Journal of June 24, in reporting the concert given by Emilio de Gogorza, baritone, wrote, in part: "When he sings the 'Long, Long Trail' you want to cry. . . . But would you know the evening's greatest triumph? It was the 'Long, Long Trail,' which will be elevated to a classic some day—a bit of semi-popular music sung so purely, so tenderly, so appealingly that the audience sat spellbound."

The song as sung by Normand Arnold, who was the tenor at Chautauqua, N. Y., for July, will long be remem-

bered in that place. He sang the "Long, Long Trail" upon his first appearance there, and his rendition of it was the cause of one of the directors saying: "I know we are going to have a month of superb singing from Mr. Arnold."

"In that number he injected a unique bit of art which drew the song up to the level where it certainly belongs. Mr. Arnold has a sympathetic tenor voice of wide range and smooth quality. All of his phrasing is neatly done, and his voice is handled in a manner which is attained only by artists," said the Chautauqua Daily.

On July 13 Florence Otis used the song, when she sang with the Police Band in Prospect Park, Brooklyn. She wrote the publishers: "Please accept my thanks for 'There's a Long, Long Trail.' I had splendid success with it and was most enthusiastically applauded."

"The Trail" was also sung on July 4 at the Brockton, Mass., celebration, and again by Miss Otis on July 26 at another concert.

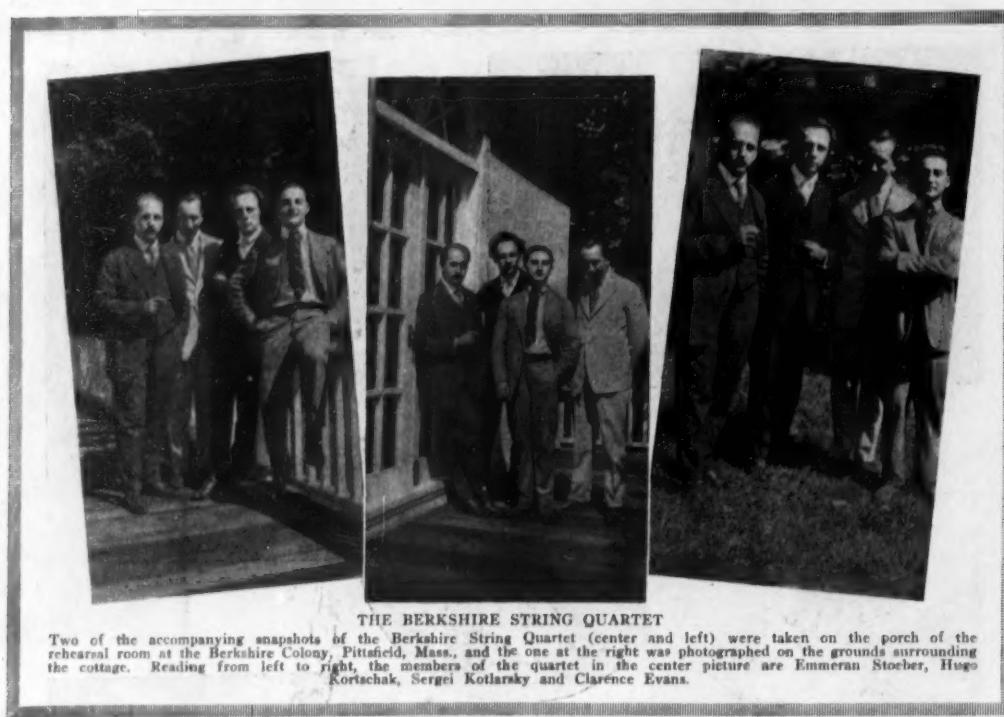
Clark Leaming Moves to New Orleans

Clark Leaming, for some time past director of the music department of the University of Arizona, at Tucson, has resigned that position and moved to New Orleans, La., where he will direct the music department of the Isadore Newman Manual Training School. In his new position, it is Mr. Leaming's intention to put into practice all of the best and most advanced ideas in public school music, from the kindergarten through the high school, and including voice development, sight singing, and the training of a glee club, an orchestra and a band. Music appreciation and harmony will also be given to the high school and upper grade pupils.

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THE BERKSHIRE STRING QUARTET

Two of the accompanying snapshots of the Berkshire String Quartet (center and left) were taken on the porch of the rehearsal room at the Berkshire Colony, Pittsfield, Mass., and the one at the right was photographed on the grounds surrounding the cottage. Reading from left to right, the members of the quartet in the center picture are Emmeran Stoerber, Hugo Kortschak, Sergei Kotlarsky and Clarence Evans.

Berkshire String Quartet Plans

The members of the Berkshire String Quartet have recently moved into their new summer cottages on South Mountain, Pittsfield, Mass., which, together with the new music hall built for the chamber music festival, Mrs. Coolidge's cottage and the rehearsal room form the Berkshire Music Colony. This was planned and built by Mrs. Coolidge to provide a summer home for the Berkshire String Quartet where rehearsals and recreation can be easily combined. The location is ideal, the beautiful wooded hills forming a wonderful and inspiring view, and the city of Pittsfield, while hidden to the eye, being within easy reach.

The festival, which will take place on September 16,

17 and 18, will be devoted to the best in chamber music. The Berkshire String Quartet, which will give the first and the last of the five programs, will perform the two quartets which will be adjudged to be the worthiest in the competition for the prize of \$1,000 offered by Mrs. Coolidge.

During the last two years the quartet has devoted all its time to rehearsals and study. Three concerts in New York and one in Boston have given successful proof of what has been accomplished. Emphasis has been laid especially on equal development of each voice. The Berkshire Quartet knows no "leader"—the artistic responsibility is shared by all alike.

This year marks the quartet's entrance into the public career under the management of the Wolfsohn Musical Bureau.

Levitzki's Sense of Humor

While bathing with his sister at Avon by the Sea, N. J., where Mischa Levitzki is spending the summer, his sister overheard two young ladies mention his name. She called his attention to this, and he could not resist listening. The young ladies were discussing musical topics very loudly. He heard his name mentioned again among many other artists. He drew closer so that he could hear more, and

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MISCHA LEVITZKI.

one of them said, "Did you ever hear Mischa Levitzki play?" The other replied, "Yes, he is wonderful, and I am looking forward to going to all his recitals this fall again. I have heard him many times, but he is so serious, I have never seen him smile; and do you think he is only nineteen years old?" The other replied, "He looks about forty?" At that, Mr. Levitzki could not resist the temptation to talk to them, as they had not recognized him in his bathing costume. After a quarter of an hour's innocent banter, in which Levitzki showed he could laugh as heartily as any one else, he bid them adieu laughingly, and said, "You have your desire to see Mischa Levitzki smile, because I am that serious young pianist." At that the girls shrieked with embarrassment and ran away as fast as they could.

THE U. S. S. RECRUIT HAS A BAND

It Plays for Everything, Everywhere in New York—
And Now It Wants a Home—Let's Help It!

The New Yorker who has failed to hear the fine band of the U. S. S. Recruit, permanently anchored in Union Square, must either be a dead New Yorker or one who has not visited his native haunts since the beginning of the war. For the war had hardly started before the U. S. S. Recruit—the only commissioned warship in the world that never saw the water—sprang up in lower New York, and the U. S. S. Recruit Band, sprang up with it. It was a pretty small and ragged spring at first, that band, as those who heard it in its first parades can testify, but today it has grown into a splendid organization of 120 men, musicians every one, and the music it makes is hard to beat. As somebody wrote of it recently, "Ever since it was organized it has taken part in everything that has been done to show New York's patriotism and enterprise in backing up every agency that has helped at home in the progress of the war." And that is literally so.

Last Thursday, for instance, it had a busy day—what might be called "Serenade Day." Just as the printers of the MUSICAL COURIER knocked off for lunch, the strains from those 120 instruments floated suddenly and unexpectedly up to their ears from in front of 318 West Thirty-ninth street, and each individual foreman blushed with conscious pride at the honor done him until it occurred to somebody that the Navy itself occupies a couple of floors in the same building for its printing office and that the serenade might, after all, be intended for Lieutenant Commander Cooper, in charge of the Navy Publicity Bureau, Lieutenant Reuterdaal, and all their busy printer-jackies. Such indeed turned out to be the fact, although all the other occupants of the building were generously allowed to share in the enjoyment of it, and most certainly did so, to judge by the applause and cheers. For an hour finely played selections by the band alternated with patriotic and popular songs sung by Yeoman Edna Joyce, also of the U. S. S. Recruit. Edna has got a voice and knows how to use it. When this cruel war is over, she is bound to find a place where a larger public than that which knows the Recruit Band will hear her, but a more appreciative audience than the one which cheered her the other day she never will know.

"Pop" Howell Has a Serenade

At 1 o'clock, amid a farewell round of cheers, the band marched back to board its good ship once more. Pausing, however, only for lunch, it set out once more on its round of serenades, and, as the Herald said:

To D. Zophar Howell, better and more affectionately known to hundreds of soldiers and seamen as "Pop," falls the distinction of being the first civilian to be serenaded by the band. As the best means of showing their appreciation for all he has done for men in uniform, the band marched to his home, at 9 West Ninth street at three o'clock yesterday afternoon, played for nearly an hour in front of the house, cheered while Mr. Howell had a flag raising and then went inside for ice cream, cake and smokes.

Mr. Howell, who is a retired merchant and a bachelor, always has taken a great interest in soldiers and seamen, but his more active work for them had its inception last Thanksgiving Day, when he found a soldier from Oregon on the street who didn't have any immediate prospects of a turkey dinner. Mr. Howell took him to his home and table.

Since then there has been no need for any man in the United States service going hungry or without a place to sleep while there was room in Mr. Howell's home. It has been open house all the time. Extra beds were put in and a generous supply of food was kept on hand. If there were no servants, Mr. Howell and his friend, William Goldsmith, whom he had called in to help him, cooked the meals, and the soldiers and seamen helped wash the dishes.

After the ice cream and cake yesterday there was more music, and Chief Yeoman Joyce, of the Recruit, sang patriotic songs. There was a speech or two, and then the band marched back to their headquarters.

Pausing for a moment to join in those cheers for old Pop Howell, we next turn to consideration of the fact that

The Band Wants a Home.

Last winter there were not 120 pieces in that Recruit Band, so it managed to get along in one way or another with makeshift quarters. But this coming winter the problem will be a more serious one, so some good friends of the band, who appreciate the magnificent work it has been doing here in New York ever since its organization, have started out to raise funds to provide a "hut" for it, or, as one might say, a "jolly boat," which also will be moored in Union Square, right under the wing of the mother ship. Here is a circular that that same Navy Publicity Bureau which lives in the house with the MUSICAL COURIER press issued for these friends the other day:

New York is proud of the U. S. S. Recruit Band. Ever since it was organized it has taken part in everything that has been done to show New York's patriotism and enterprise in backing up every agency that has helped at home in the progress of the war. It has become an institution.

Now the band needs a home of its own and it is proposed to build for this organization a "hut" in Union Square right alongside of the ship—a structure that will have all the comforts and attractiveness of the "Eagle hut" in Bryant Park.

With the coming of cooler weather the band will be without practice room, unless a loft in the neighborhood is used. Such a place would be most uncomfortable and unattractive and in addition very expensive.

The band is comprised of one hundred and twenty pieces. It had played at almost every patriotic meeting of every description that has taken place in the city since it was formed. For every one of these it has aroused enthusiasm and gained admiration. Surely all of us who heard this splendid band and had our enthusiasm raised to high pitch by its splendid music want to see its men have pleasant surroundings for practice and the few hours of recreation.

With the approval of the District Attorney, a committee of ladies headed by Mrs. John Grady, the wife of Commander John Grady, U. S. N., who, when the ship was commissioned, accepted it from the citizens of New York as a recruiting center, has undertaken the task of raising funds for the erection of this "hut." The plan has the endorsement of the present inspector of the Eastern Division for Navy Recruiting located in this city, Commander Newton Mansfield, U. S. N.

It is proposed to raise the initial expenditure by subscription so as to get the work started at once. Later, funds will be raised by a concert and entertainment. Checks may be made payable to Mrs. John Grady, 201 West 108th street, New York City, who will deposit all money thus received with the Title Guaranty and Trust Company.

What is that expressive slang phrase that grew up in baseball the last season or two? LET'S GO! Let's all go and help these friends to help the band to help itself. It's helped us a lot. LET'S GO!

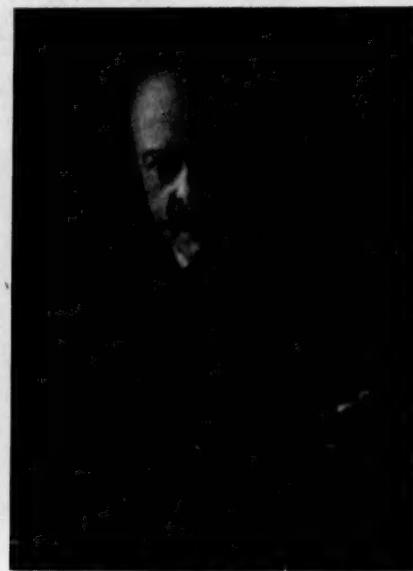
August M. Borglum Here

August M. Borglum, the pedagogue, and musical expert of the Omaha Record Herald, was in New York last week.

Jean Criticos Enjoying California

Jean Criticos, the eminent voice teacher, will open his New York studio at 24 West Fifty-ninth street the first of October. Mr. Criticos has been spending the summer in California, where he took an attractive house in the hills of Piedmont, which overlooks the Golden Gate and San Francisco with its wonderful harbor. This is the second summer he has spent in California, and he is so fond of this "land of sunshine and flowers" that he is planning to establish a permanent studio there for the summer seasons.

Mr. Criticos is very enthusiastic over the wonderful material he has found in California. "Never have I heard such remarkable natural voices, especially among the women, and it must be due to the out-of-door life which they enjoy the year round. Also the Latin element is very



JEAN CRITICOS,
Vocal pedagogue.

prevalent. It reminds me greatly of Italy and Greece, because the people live an unconventional and free life, which gives them free scope to expand. The influence of the natural resources unconsciously develops those qualities which are so essential for an artist."

Several of Mr. Criticos' pupils who studied with him last season in New York went to California with him, so as not to have their work interrupted, and he has several Western pupils who will go to New York this winter.

A number of students have traveled many hundreds of miles to avail themselves of the exceptional opportunity, which seems to be appreciated fully, since many Californians have spent years in Paris studying the voice. "This world is, after all, very small," says Mr. Criticos, "for I come thousands of miles to California and find many of my former pupils who studied with me in Paris. It is charming to see them in their own homes, with their open-armed hospitality, and indeed a great pleasure for me."

Columbia University Concerts

Thoroughly American was the program given at Columbia University on Wednesday evening, August 14, by the New York Military Band, Edwin Franko Goldman, conductor, for every composition played was written by an American composer, three of whom were present and conducted their own works. They were N. Clifford Page, Gustav Saenger and Mr. Goldman, the latter conducting a repetition of his melodious intermezzo, "On the Green." Among the songs sung by the audience were "Flag of Liberty," by Dr. William Exton, and "The Orange, White and Blue," Victor Herbert. The words for the latter song were written by John B. Pine, a trustee of the university. Yvonne de Tréville gave a dramatic rendition of "The Marseillaise," and was called upon to repeat it.

The ten weeks' series of concerts ended on August 16, and Alma Clayburgh, soprano, was added to the list of noted soloists who have appeared on these occasions. She sang Bizet's "Agnes Dei" in a very effective manner. The program arranged by Mr. Goldman included the numbers which had created the most enthusiasm during the season, among which were Thomas' "Mignon" overture, Puccini's "Madame Butterfly," Sibelius' "Finlandia," Sullivan's "Pinafore" and Goldman's "Columbia" march.

This is probably the first time that any band has given a long season of concerts in New York City which had such a definite and educational plan as its object. The concerts have been free to the public, although admission was by ticket only. The affairs have been success beyond expectations, and have been carried through as originally planned. No changes in the programs had to be made, and all the soloists that were announced appeared. The university, in a published letter, has given credit for the entire enterprise to Edwin Franko Goldman, who planned the concerts, secured the funds with which to make them possible, managed them, and wrote all the explanatory notes for the programs.

Arrangements have already been made for next season, and every effort will be made to accommodate even larger crowds.

Sousa's 25,000 Hearers

Twenty-five thousand listeners were attracted to the two Sousa concerts at Binghamton, N. Y., on August 12. And what is equally significant, the crowd bought 25,000 War Stamps, amounting to \$6,250.

REVIEW OF NEW MUSIC

G. SCHIRMER, NEW YORK

"Oberon," C. M. von Weber

Weber's last opera was enormously successful when it was first produced in 1826, but failed to keep the stage on account of a change of fashion in opera books. The original play, by J. R. Planché, required twenty-one stage pictures. Change of scene was in vogue at that time and the play of "Oberon" was partly in France, partly in Bagdad and partly in Tunis, and was supposed to happen in 866.

Many revisers have tried to make a less spectacular and stronger play to fit the music, which ranks high among the productions of Weber, but thus far nothing has been produced which seems likely to interest the public very long. Whether this last revision and reconstruction will fare better than the numerous versions which have preceded it remains to be seen.

Artur Bodanzky is responsible for this latest attempt to make "Oberon" attractive to the operatic public. He has reduced the original twenty-one tableaux to seven, eliminated the characters Roshana, Droll, Nadine, and the three garden watchmen. Caliph Harun-al-Rashid, Prince Babekan, Emir Almanzor, Pirate Abadallah, Charlemagne, who appeared in Weber's opera as talkers, now make their remarks as singing baritones and basses to music supplied by Artur Bodanzky, who used as much of Weber's as he could find. He has discarded two airs by Weber, nevertheless, because in his opinion they interrupted the drama. He interpolated fifteen musical recitatives to connect the various numbers formerly separated by spoken dialogue. Artur Bodanzky says, in his introduction, that the present arrangement was made with a view to performance in the Metropolitan Opera House, New York, "in hopes of thus making Weber's immortal masterpiece accessible to all lovers of music."

All lovers of music are not likely to visit New York to hear Weber's music in its original simplicity or with the Bodanzky improvements. And those lovers of music who are able to pack themselves into the Metropolitan Opera House will not be treated to the Bodanzky German text, but to the English of Planché, to which the Weber part of the music was composed. Why the publisher should encumber his score with the German translation is a wartime mystery. The opera houses of the civilized portions of the world will not rush to German translations with avidity, and the German parts of the globe are not likely to import this version—unless it can be classified as raw material.

Engraving, printing, and paper are of the very finest and worthy of the high esteem in which all the Schirmer editions are justly held.

"Negro Folksongs," Recorded by Natalie Curtis Burlin

There are to be four books of these tunes, euphemistically designated as "spirituals," from time to time, each volume to contain four part songs for male voices. In the preface the author says she spent a long time in log churches, open air meetings, and in the fields. She recorded what she heard, making use of a phonograph, and she studied negro-music directly from the singing of two Africans who had come to the Hampton Institute to learn American trade and agriculture. The booklet bears every evidence of being genuine and reliable. Those who have a liking for the musical peculiarities of the people whom old Thomas Fuller, of England, described some two and a half centuries ago as "God's images cut in ebony" will do well to get these well edited volumes by Natalie Curtis Burlin.

"Prelude and Fugue," Mrs. H. H. A. Beach

This solid, and at the same time brilliant, work is the talented composer's op. 81, and is therefore representative of her mature experience and best technical skill. Women have not been conspicuous in fugal work in the past, but that is no reason why women who can write fugues should not do so. Mrs. H. H. A. Beach has succeeded so well in so many musical forms that there is everything in her favor in so far as public estimation goes. No doubt this present prelude and fugue will get as many public performances as concert fugues usually get, which is very few. Mendelssohn, Liszt, Schumann, Saint-Saëns and other great composers have produced fine concert fugues that seldom get performed.

It is impossible to describe a musical work in words. The reviewer must be content to say that the new fugue is in A minor, common time, and gets more difficult as it progresses. The theme is chromatic in itself, which in the strictest style justifies the chromaticism of the accompanying counterpoint. The complete work fills nineteen pages. It ends with great breadth and power in the tonic major.

M. WITMARK & SONS, NEW YORK

"Captain Crossbones," Arthur A. Penn

This is said to be an original comic opera in two acts, and its alternative title is "The Pirate's Bride."

The play has comedy, intrigue, and love scenes which will probably interest the public in proportion to the abilities of the lover, lass and funny man on the stage. The music by Arthur A. Penn—the composer of "The Magic of Your Eyes," by the way—is tuneful, fresh, simple, direct, with several other good qualities that musical comedy should have but does not always have in these days of symphonic comedies and tone poem operas. The composer has had the sense to take "Patience" and "The Pirates of Penzance" as better models of comic opera than "Die Götterdämmerung" and "Salomé," which may show that he is old fashioned along with the general public and not at all select for the Kultur cultured. So far as one can decide the fate of an untried comic opera, one must decide that "Captain Crossbones" is a success. If it fails it will not be the fault of the sprightly music at any rate.

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FRENCH BAND TO VISIT GREAT LAKES NAVAL STATION

Bertha Beeman's Program—The Berkshire Quartet—Blanche Slocum at Great Lakes—Bertha Baur and Robert Boice Carson Visit Chicago—Briggs Heard From—Other Chicago Notes

Chicago, Ill., August 17, 1918.

The coming of the French Military Band to the Great Lakes Naval Training Station will mark the beginning of a movement to increase the artistic acquaintance between the French and American republics. While this organization confines its visits to the military and naval cantonments and training stations, the Paris Symphony Orchestra, officially known as the Society des Concerts du Conservatoire de Paris, will later devote its time in America to the general public, appearing in fifty leading cities from coast to coast, beginning in October and ending in January. Both of these institutions are sponsored by the French American Association for Musical Art, with the approval of the governments of France and the United States.

The Chicago engagement of the Paris Symphony will consist of two concerts, matinee and evening, Sunday, December 1, at the Auditorium Theatre, under the local management of the Chicago Opera Association, with the cooperation of a committee of patrons and patronesses now forming. Cleofonte Campanini will suspend the usual operatic presentation on that date to make the French musicians the guests of the opera company. The eighty-six members of the orchestra are directed by André Messager, the eminent French conductor. Their presence in each city will be coincident with a "Tri-Color Day" celebration arranged by local organizations, and the financial surplus of the tour will be applied to war relief.

Bertha Beeman's Well Built Program

Bertha Beeman, contralto, has been singing for the past two weeks in Iowa and Minnesota. The following program is so well built up as to be worth reproduction in these columns:

"Invocation to Eros," Jean Paul Kursteiner; "Laddie," Thayer; "Junetune," Olthea Snider; "Once at the An-gelus," Arthur Foote; "The Americans Come," Fay Foster; "Amour Viens Aider," aria from "Samson and Delilah"; "Deep River," Harry T. Burleigh; "By the Waters

of Minnetonka," Thurlow Lieurance; "Dear Lad o' Mine," Gena Branscombe; "Le Nil," Leroux; "L'Heure de Pourpre," Holmes; "Gallie," John Mokrejs; "Possession," Earl C. Sharp; "Twilight," Katherine Glen; "Life's Paradise," Mary Helen Brown; "At Dawning," Charles Wakefield Cadman; "Ah, Love, I Should Have Known," and "Spring Rapture," Harry M. Gilbert.

Upon her return to Chicago in September, Miss Beeman will take up her duties at the Bush Conservatory, where she is one of the most popular vocal instructors.

Berkshire String Quartet

The following letter received from Elizabeth Coolidge will be of interest to followers of chamber music:

Maplewood Hotel, Pittsfield, Mass.

My Dear Mr. Devries:

I am hoping that I may have the pleasure of seeing you at our chamber music festival in Pittsfield in September. The dates are set for September 16, 17 and 18, and the festival will end with the performance by the Berkshire Quartet of whichever original compositions will have taken the prize.

If you will allow me to place your name on my list, I will have sent to you tickets, with whatever railway or hotel information you may desire.

The Elecro Trio, the Lets Quartet and the Longy Club of Boston will play, besides the regular programs of the Berkshire String Quartet.

Yours very cordially,

(Signed) ELIZABETH COOLIDGE.

Blanche Slocum at Great Lakes

Blanche Slocum, soprano, who has just returned from New York, gave two programs last week at the Great Lakes Training Station. After each recital the commanding naval officer in charge asked her to deliver one of her interesting lectures on "Germany as I Have Known It." On August 27, Miss Slocum, in conjunction with her sister Nellie, will give a recital at Garrett, Ind. In the meanwhile she will furnish programs in various districts for the Red Cross propaganda lecture. Chicago is patiently waiting for the formal debut of Miss Slocum, which will take place at Orchestra Hall on October 8, when she will give her first concert since her return from Germany.

Bertha Baur in Chicago

Among the visitors at this office this week was the popular director of the Cincinnati Conservatory of Music, Bertha Baur. Miss Baur looked the picture of health and enjoyed her stay in the Windy City, where she stopped at the Edgewater Beach Hotel, visiting old acquaintances and making new ones. The distinguished educator was full of enthusiasm, having, as already announced in the MUSICAL COURIER, been able to secure the exclusive engagement of Eugen Ysaye, who will conduct a master class in violin

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THOMAS N. MAC BURNEY

at the conservatory beginning October 15. As to the prospects for the coming season, Miss Baur stated to a representative of the MUSICAL COURIER that they were never brighter. Requests for time with Ysaye were already pouring in and his master class will be one of the big events at the school this year. However, the time of the other teachers not only in the violin department, but in the piano, voice, theory and kindred departments, is already nearly all filled and many teachers at the Cincinnati Conservatory this year will have to teach overtime.

Briggs Heard From

The following letter and notice mailed to this office by Ernest L. Briggs, formerly of Chicago, will be of interest to the musicians in this city:

August 9, 1918.

Musical Courier, Orchestra Hall Bldg., Chicago, Ill.
Having become a subscriber to MUSICAL COURIER since my arrival in New York, chiefly to keep in touch with Chicago news, I was surprised to read my own obituary in this last week's issue. In the historic language of Mark Twain, the report is greatly exaggerated.

I am sending you my brief announcement. If you wish to publish it I will not be averse. Otherwise read it, and you will know that I have at least been heard from.

Assuring you that I am alive and kicking, and not among the missing, I am, with best wishes and many thanks for past courtesies, Cordially yours,

(Signed) ERNEST BRIGGS.

P. S.—I have notified Mr. Finnegan to put my name on the fall advertising, so in the future you can find me where you find Finnegan.

Ernest Briggs, formerly of Chicago, has been on the road booking John Finnegan, tenor soloist of St. Patrick's Cathedral; Rachel Frease-Green, formerly of the Chicago Grand Opera Company, and, by arrangement with John Frothingham, the Russian Symphony Orchestra. All of these attractions have filled notable engagements, and the territory covered extends from New York to Denver. Mr. Briggs will represent John Finnegan for another season, and has arranged engagements in Louisville, Memphis, Indianapolis and other Southern cities for a fall tour, and in January an extensive tour in which Mr. Finnegan will be assisted by Mildred Shaughnessy, contralto; and Genevieve Shaughnessy, violinist. Mr. Briggs has been appointed the Eastern representative of the San Francisco Grand Opera Company, Antoine de Vally, director, and will engage the artists for that company at his Broadway offices. In addition to these activities, Mr. Briggs will be connected with a well known phonograph recording company and will, through this connection, arrange for the publication of a number of new records by singers not now known in this line of work.

Knupper Studios

After a most successful summer term, Mr. and Mrs. Walter Knupper have gone to their summer cottage at Magician Lake, Mich., where they will spend the month of August.

Mr. Knupper is very optimistic about the coming musical season, having already received a large number of applications for time with all the teachers of the different departments of the school.

The new catalog mentions as latest addition to the faculty the popular and extremely successful solo cellist and teacher, Hans Hess.

The vocal department has been enlarged and enriched by artists like Augusta Lenska and Anna Griewisch-Kheiralla, and for the violin department Mr. Knupper has gained important acquisitions in George Dasch and Samuel Hungenford.

The catalog furthermore announces a limited number of free scholarships, which will be awarded to pupils of exceptional talent. Two scholarships in piano have been donated by Richard Pick and Walter S. Gerts.

Robert Boice Carson in Chicago

Robert Boice Carson, formerly of Chicago, later of Great Falls, S. D., Portland, Ore., and now of Tulsa, Okla., was among the visitors in Chicago the past week. Not satisfied with having with his wife one of the largest vocal classes in the West, Mr. Carson announces the following big attractions in Tulsa, under his management, for the season 1918-1919. On October 15 an evening of grand opera with Frances Alda, Carolina Lazzari, Martinelli and de Luca. The January attraction will be McCormack, and the April one, Mme. Galli-Curci. Other artists to appear in Tulsa under Mr. Carson's management this year will be Heifetz and Alma Gluck.

The Hattstaedts at Mountain House, Mohonk

President John J. Hattstaedt, of the American Conservatory, and Mrs. Hattstaedt are spending a few weeks' vacation at the Mountain House, Lake Mohonk, New York.

RENE DEVRIES.

Jacques L. Gottlieb at Camp Upton

Jacques L. Gottlieb, director of the East Side House Settlement Music School, New York, has been accepted and appointed as an accredited representative of the Jewish Welfare Board of the U. S. Army and Navy. Mr. Gottlieb will soon assume his duties as "recreational secretary" at Camp Upton, N. Y., where he will co-operate with the Y. M. C. A., the K. of C., the Fosdick Commission, the Red Cross, and all other authorized agencies.

Mr. Gottlieb, who has been affiliated with the East Side House Settlement Music School since January, 1914, will terminate his connection with this institution at the close of the summer session.

The final concert of the summer series of outdoor weekly concerts by the Neighborhood Symphony Society, which was founded and is directed by Mr. Gottlieb, was given on the Terrace, fronting the Settlement House, John Jay Park, at the foot of Seventy-sixth street and East River, New York, on Monday evening, August 12. This is the fourth summer that Mr. Gottlieb and his organization have provided concerts for the people of this section of the metropolis, under the auspices of the East Side House Settlement.

Mr. Gottlieb will be pleased to hear from musical performers and dramatic entertainers who can find time to perform at Camp Upton, or elsewhere, for "all the boys in khaki." Address Jacques L. Gottlieb, care of J. W. B., Camp Upton, N. Y., or care of National Headquarters, Jewish Welfare Board, 149 Fifth Avenue, New York.

**DEATH KNELL SOUNDED
TO MECHANICAL ROUTINE
IN PIANO PEDAGOGY**

Says Henry Holden Huss

Henry Holden Huss, the New York pianist, composer and teacher, who is spending the summer at his hundred acre camp at Diamond Point, Lake George, N. Y., was in town for a short time recently. A MUSICAL COURIER representative met Mr. Huss and succeeded in getting him to give his views on some of the intellectual aspects of modern piano playing. To be sure, it is a far cry from a summer camp, with its recreation and relaxation, to the subject mentioned. However, Mr. Huss was just as fluent a talker on the one subject as on the other, and when one considers his thorough familiarity with his subject and enthusiastic interest in anything to which he gives his attention, it is scarcely to be wondered at.

Mr. Huss, it will be remembered, following upon his European studies and concerts, made his American debut with the Boston Symphony Orchestra, playing his own fantasy. Since that time he has played his own piano con-



Hall's Studio, N. Y.

HENRY HOLDEN HUSS.
In his Steinway Hall Studio, New York City.

certo, No. 1, with the Boston Symphony, the Cincinnati Symphony, the New York Philharmonic, the Pittsburgh Symphony and the St. Paul Symphony orchestras, and his violin sonata with Franz Kneisel, Theodore Spiering, etc. His violin sonata, op. 19, also has been played by Ysaye and his cello sonata by Boris Hambourg. Others who have used his works are the Kneisel Quartet, Louise Homer, Alma Gluck, Christine Miller, Maud Powell, David Bispham, Efrem Zimbalist, Oscar Seagle, and other leading artists, as well as many choral societies.

"Piano playing may be reduced to an exact science," Mr. Huss said. "The teacher does not have to trust alone to the students' enthusiasm and industry to help them over the hard places. In the olden times, artistic touch was associated with temperament and taste; now it is produced by the proper adjustment and relaxation of the muscles, aided by study and taste. In the olden time, the pupils had to practise the problem by themselves until it was conquered; today, they are told how to use the muscles on each accent with just the weight of arm for the particular chord; how to analyze so as to bring out its high lights; how to conquer certain difficulties by changing the physical aspect of the passage, as in changing chords into arpeggios and vice versa; in short, the technical aspect of piano study is now an exact science.

"Another interesting aspect is that nowadays we are following the method of the specialist in medical practice. We adjust the method to the pupil, instead of the old fashioned way of adjusting the pupil to the method. I wish that I could say that these things are more universally done. If we teachers were pressed for a candid opinion on the subject, we would be obliged to confess that there are still too many old fashioned teachers with half-baked opinions, prowling about seeking whom they may devour, who at the first lesson of the poor victims bring out an instruction book and proceed to rush them through from the alpha to the omega of the contents in deadly sequence, without regard to the pupil's particular weaknesses or needs. It is very encouraging that the modern teacher is realizing more and more that the day of merely mechanical routine has had its death knell sounded. The progressive teachers nowadays more and more seek their technical material out of the pieces that are being studied, instead of out of the dry, lifeless, mechanical instruction book. I consider this a tremendous gain, if only from the point of view that the students' interest is thereby quickened and kept alive. I think that teachers in all branches of education realize more and more that the students can only do their best work when they are interested.

"Anropos of this, I am of the firm conviction that Bach would be much better understood and loved, not merely reverenced, by the average young student, if the better class of teachers would more generally give up the old fashioned, ill advised way of giving the young student the Bach inventions first. It is far better first to give the melodic, lovely menuets, sarabandes, gavottes, etc., from the suites and partitas; then when the student has become somewhat acquainted with the great master's style it is time enough to give some of the inventions. It is not a valid excuse for giving the inventions first, to say: 'But they are such excellent technical material.' Of course they are, but that does not justify giving them as first Bach pieces to a young student, thereby, in many cases, causing a dislike or at least lack of appreciation of the greatest of all composers, whose logic, sanity, nobility, optimism, clearness, depth, and sunlit beauty are specially needed in these stressful, stormy days; as to the modern composers, many of his or her compositions are, it is true, veined with spicy, fascinating qualities, but at the same time are often

marred by excessively hectic, erratic, ugly, chaotic features (purposely inserted to camouflage lack of real worthwhile originality and beauty).

"To touch on another point, what a gain has been made in the scientific study of pedal effects. What shimmering subtle beauty, what delicious hints of overtones, rainbow hues of color do we get nowadays, effects undreamed of in the old hit or miss blind or else rigidly inadequate, unimaginative pedaling of our grandmothers, which, sad to say, one hears still too much of, even in the concert halls of today.

"I am convinced that a brighter day is dawning very rapidly in this favored land of ours. We are culling the best from foreign systems and adding to it our American adaptability and the desire to reach the bullseye—the desired goal, by the straight line and not the most crooked road; and just as the American composer is coming more and more into his own, so the earnest artistic and progressive American teacher will be valued more and more at her or his true worth."

Sousa's Advice to Soldiers

According to the Detroit Journal, Lieutenant Sousa is quoted as stating that our soldiers "should shoot with both eyes open and get 'em every time." The famous band leader should be qualified to give such advice, for he is a trap shooter of long experience, and was for many years president of the American Amateur Trap Shooters' Association. Lieutenant Sousa makes the remark that "the Germans can never stand against our Americans." He goes on to say: "Keep both eyes open when you shoot—rifle or shotgun. Nature has taken care that one eye will do the actual sighting—we call that the pilot eye—and that the other will remain passive. The arrangement of vision varies in different people. Let a Hun stick his head up three feet away from where you happen to be, aiming with one eye closed, and you'd probably never see him—and you want to see all the Huns you can when you've got a gun handy."

"To Victory" Sung as Duet

"To Victory," Henry Hadley's new patriotic marching song, is having the endorsement of the world's greatest singers, including Enrico Caruso. It is also being sung by prominent concert singers and played by the leading military bands.

Last week, however, the song gained a new distinction. It proved its worth as a duet when sung by Dora Gibson, the well known English soprano, and Walter Greene, baritone, at a Red Cross benefit at Nantucket, Mass., on Saturday, August 10.

The number came last on the program and was the success of the evening. The singers sang it with splendid fervor, being surrounded by three sailors who carried the Union Jack and the French flag. The scene was most impressive and created an ovation for the singers.

Mrs. Carrie Louise Dunning

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Paul Savage, the well known New York singing teacher, who is now in Italy as a Y. M. C. A. secretary, wrote his wife that while going over on the transport he sang "The Magic of Your Eyes" for the boys, and they were so crazy about it that he not only had to repeat it, but they requested it every time he sang after that.

Horatio Connell is using "The Magic" for teaching purposes at Chautauqua, N. Y., this summer. He writes:

"Appealed to me on one hearing, and I am glad to have it. I am just as particular what songs I use for teaching as those I use on my own program."

Katharine S. Brown, program director of the Radcliffe-Chautauqua System, writes:

"We have been using your song "The Magic of Your Eyes" on a number of our programs. It has been a very successful song indeed, and exactly meets the need of the Chautauqua audience, which will not accept anything that does not reach both its musical and sympathetic appreciation."

Ernesto Consolo and Arrigo Serato, the violinist, are two artists who have recently given concerts at Florence, Italy, for the benefit of the anti-tubercular fund of the Italian Red Cross.

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OPINIONS OF THE PRESS

Jelinek Feature of San Francisco Program

Leon W. Jelinek, pianist, now in the service and stationed at Camp Fremont, California, participated in the program given at the Palace of Fine Arts, San Francisco, Sunday afternoon, August 4, playing these numbers: Prelude, C sharp minor (Rachmaninoff), "Deux morceaux à la Futuriste," "Infatuation—a Dream Fancy," "Affection—Mazurka Grotesque" (Jelinek), "Shepherd's Hey" (Grainger), nocturne, F sharp, valse, C sharp minor, étude, G flat, scherzo, B flat (Chopin).

The San Francisco Examiner of August 5 gave the following review of the event:

SOLDIER PLAYS AT ARTS PALACE
LEON W. JELINEK IS FEATURE OF EXCELLENT MUSICAL PROGRAM—THOUSANDS ATTEND

Close to 3,000 persons were drawn to the Palace of Fine Arts yesterday, a half hour of music under the direction of Emilia Tojetti supplementing the attractions in the galleries.

A well balanced program was provided at the musicale. Two of the numbers were piano selections by Private Leon W. Jelinek, of

This waltz song is a favorite in all concert rooms, and last night, when given by Miss Heyward, brought forth prolonged applause, both from the band members and Chautauquans. Mr. Shatuck, at the piano, accompanied Miss Heyward as only an artist profoundly familiar with the subject can do.—Chautauquan Daily, August 3, 1918.

That Miss Heyward is intensely musical there is not the slightest doubt, as was again demonstrated yesterday with unmistakable certainty in the opening number of her group, "Phyllis Haa Such Charming Girl" (Old English). "The Pastoral" (Old English), is always a bright, cheery bit of writing, but doubly so when sung by Miss Heyward. The concluding number of her group, "Butterflies," was a further demonstration of some thoroughly good singing.

Is there a home in the land in which there is a talking machine that does not possess the record containing the "Sextet" from "Lucia"? It will never grow old, neither should it when sung as by the quartet yesterday. The number is especially adaptable to this particular quartet, and the opening duet between Mr. Hart and Mr. Galagher was nicely balanced. In fact, there was a noticeable balance when all sang together. Miss Heyward took the final C with remarkable clear voice.

The canonic progressions in the duet, "Where My Caravan Has Rested," by Loehr, are clever, and were well indicated by Miss Heyward and Mr. Hart, who brought them to the attention of a most appreciative audience. From all appearances, this number is a favorite with Chautauquans.—Chautauquan Daily, August 8, 1918.

Brilliant Testimonial to San Carlo Opera

Cleveland, Ohio, is one of the numerous strongholds of the San Carlo Grand Opera Company, and that city's musical contingent has come to look forward to this organization each season for something in the way of solid operatic enjoyment. Each successive visit to the Ohio metropolis apparently adds to the popularity of the San Carlo singers, while from season to season the patronage has increased so that now the city's largest theatre is inadequate to accommodate the throngs of ticket seekers, many of which (as in New York) are turned away nightly during the week engagement.

Wilson G. Smith, the well known pedagogue, and famous critic on the Cleveland Press, reviewing a performance of "La Gioconda" by the San Carlo forces, wrote an interesting account. He said:

Somehow, when Fortune Gallo comes to town with his San Carlo operatic avairy I seem to lose my critical mood and consign my uncomplimentary vocabulary to the basket of desuetude.

Every time he visits here I live in expectation of having an opportunity to air my critical grievances, but every time I am doomed—to disappointment and have to refurbish my stock of superlatives.

It only goes to establish the truth of what I once wrote concerning him, viz.: He is avowedly and patiently a progressive, and each visit only reassures and reaffirms the excellence of his methods and the noticeable improvement in his productions.

"La Gioconda" at the Colonial on Monday night is my latest lost opportunity for critical indulgence. When an impresario gives us such full value in opera, the only thing to do is to admit the fact and wonder how it is done. Certainly no other opera manager has so successfully brought grand opera within the reach of modest finances and done it so commendably and legitimately.

In seeking a reasonable solution for the universal and unprecedented success—financial and artistic—of the Gallo mode of procedure, I attribute it largely to the absence of dominant stars in the cast, and another just as important factor, the retaining through consecutive seasons of certain of the same artists. This gives to the ensemble a confidence and balance that only familiarity and co-operation can realize. I admire the absence of any meteoric comet to disturb the co-operative luminosity of the artistic constellation of the San Carloans. And come to think of it, the milky way and starry constellations are still shining brightly in the heavens notwithstanding the meteoric splendors that dazzle for a time and then fade into forgetfulness. I take it this is one reason why the San Carloites are still in the operatic firmament and growing more brilliant each season.

Cincinnati Conservatory Notes

Nat Oliver, teacher of violin at the Louisville Conservatory of Music and in the Louisville public schools, has devoted the summer to repertoire work under Jean ten Have at the Cincinnati Conservatory of Music.

Among the alumni who have devoted the summer to advanced study in the master department of the Cincinnati Conservatory were Mildred Marsh Henderson, of Chicago; Lowela Hanlin, of Birmingham, Ala.; Maude Holcomb, of the Toledo Conservatory of Music; Cecile Cohen, of Gainesville, Tex.; Bess McFarland, of Blairsville, Pa.; Gladys Shailer, of New Britain, Conn.; Etta Mastin, of the Florida State College, Tallahassee, Fla., and Elizabeth Blue, of Gallatin, Tenn.

The announcement that the great master violinist, Eugen Ysaye, is to teach a virtuoso class at the conservatory this year has called forth many applications from leading violinists the length and breadth of the land. He will teach solo and ensemble repertoire and give lectures on the history of the violin and violin literature.

Mrs. Yates Gholson has returned to Cincinnati and resumed her activities on the faculty of the conservatory, where she has been teaching a large class during the summer session.

Bristow Hardin, one of the most popular of the younger members of the conservatory faculty, is in the city on a mission from the Naval Training Station, Norfolk.

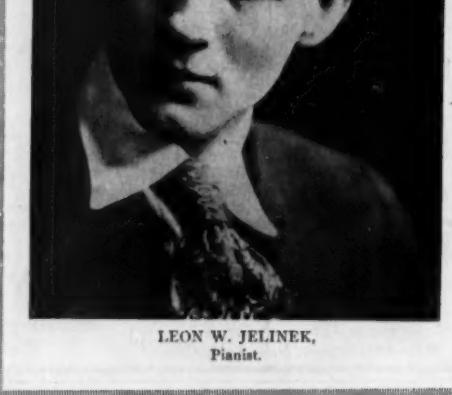
The conservatory will give a concert under the auspices of the Y. M. C. A. at Fort Thomas, Saturday evening, August 24. The participants will be Violet Sommer, Marcella Menge, sopranos; Marne Damm, reader; May Bevill and Freda Slaughter, violinists, and Elsie Barge and Anna Cockburn, accompanists.

On Community "Sings"

The following interesting letter in regard to community "sings" was received by the MUSICAL COURIER from Pauline Arnoux MacArthur, who is spending several weeks at Vineyard Haven, Mass.:

On all sides we hear of the tremendous success of community "sings." The nation is discovering that this "form of self-expression" is very satisfying. Dr. Frank Damrosch once said that something fine would happen if thousands of people merely sang "oh" together. It is not enough, however, to sing "oh" together, when one can use words that inspire a deeper love of our dear ones, of our fellow man, of our homes, of our country. Everywhere "The Star Spangled Banner" is being played, in restaurants, hotels, motion picture houses, theatres, but the community "sing" idea has not yet penetrated to the community at large. We would all be better patriots if we sang our National Anthem each time we heard it played. Let us sing as though we were victorious soldiers advancing toward a defeated foe. Let us use the "breath of life" in song; for people who sing together feel together. The result will be the creating of great common purposes.

(Signed) PAULINE ARNOUX MACARTHUR.



LEON W. JELINEK,
Pianist.

CHAUTAUQUANS LIKE SCOTCH SONG CYCLE

Marcosson Plays Prelude to Cycle—Best Sacred Concert—Violin Recitals Close—Hutcheson Plays to Young Women—"To Arms for Victory" and a "Rose Maiden" Given

Chautauqua, N. Y., August 17, 1918.

The Scotch song cycle, a collection of Scottish airs by Arthur Whiting, for four solo voices, with piano accompaniment, was given in the Amphitheatre on the afternoon of August 15 by the soloists for August: Lillian Heyward, soprano; Lillia Snelling, contralto; Charles Hart, tenor, and Charles Galagher, bass. It was one of the features of the season. At the request of some admiring Chautauquans, Sol Marcosson, head of the school of violin playing, played a group of four numbers as a prelude to the song cycle. They were the Drdla "Souvenir," the Dvorák "Humoresque," the "Meditation" from "Thais," and a mazurka by Drake. The Scotch cycle, as might be expected from the title, is characteristic of the Scotch folksong in its exceptional simplicity. Miss Snelling, that admirable contralto, gave a fine example of smooth singing in "Lewie Gordon," and it is easy to understand why she is such a favorite in the leading concert halls of the country. The "Hundred Pipers," which is a clever picture of the pipers so familiar to Scotland, contains an accompaniment that is as fine an imitation of the bagpipe as one could wish for the piano, and it was well brought out by F. G. Shattuck, the accompanist. Miss Heyward sang unusually well "Whistle an' I'll Come to Ye." She has indeed enjoyed a flattering success in Chautauqua. The voices of Charles Hart, tenor, and Charles Galagher, bass, blended beautifully in "Willie Brew'd."

Best Sacred Concert

By far the most successful sacred concert this season was the one given in the Amphitheatre on Sunday night, August 11. It was made up of excerpts from "The Messiah" and the selection of the numbers proved that Mr. Hallam understands the art of program making, for only those numbers which are most familiar to the average audience were included. All of the accompaniments were played by the Chautauqua Orchestra, and it played them well. "Comfort Ye" and "Every Valley" was beautifully done by Charles Hart, tenor. "O Thou that Tellest" was masterfully interpreted by Lillia Snelling, contralto. The choir sang "And the Glory of the Lord" and "Lift Up Your Heads." Lillian Heyward contributed that ever lovely number, "I Know that My Redeemer Liveth." Charles Galagher, bass, followed with an intelligent rendition of that spirited number, "Why Do the Nations."

Last of Violin Recital Series

The last of the series of four violin recitals by Sol Marcosson took place in Higgins Hall on the afternoon

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A committee of competent judges at private auditions pass upon the compositions submitted, and those accepted are presented at the concerts of the society.

It is not necessary to be a member of the society in order to obtain a hearing, nor is any expense attached to these performances to the composer or the artist.

Five concerts were given during the last season and plans for the concerts of the season of 1918-19 are now being formulated.

Any information regarding membership or the plans of the society, will be cheerfully given by its secretary, Mrs. M. Gobert, 4 West 130th Street, New York.

of August 13. In presenting this series to the Chautauqua public Mr. Marcosson proved to be an aristocrat in the field of violin playing. It is well to note that to give a series of concerts containing some thirty-six numbers, all of them serious writings, demands that one have a repertoire of no mean proportion, and certainly Mr. Marcosson has a wonderful memory, for aside from giving the series in Higgins Hall he has also been giving concerts in Cleveland, and has been appearing several times weekly in the Amphitheatre, always playing different numbers. The feature of the program on Tuesday was the Mendelssohn concerto in E minor. The program closed with an exquisite performance of Wieniawski's "Souvenir de Moscou."

Hutcheson Plays to Young Women

Ernest Hutcheson, pianist, gave a recital to the young women of the Sixth National Service School who are encamped within the grounds at Chautauqua, on July 13. This was a very generous offering and was thoroughly appreciated by the young ladies.

Howard Clarke Davis, superintendent of public school music in Yonkers, N. Y., and Victor Rebmann, supervisor of high school music in the same city, have gone to New York, after completing a very successful season in Chautauqua, where they have had charge of the Public School Music in the Chautauqua summer schools.

"To Arms for Liberty"

"To Arms for Liberty" is the title of a spectacular pageant which took place in Chautauqua on Thursday night, August 15. It was based upon the pageant by Katherine Brice, assistant superintendent of the Cleveland schools, and was modified to meet the conditions of the huge amphitheatre in which it was given, by a series of tableaux and episodes, arranged for the occasion by Lois Weinberg, artist, of New York City. The dramatic material, as it was given, consisted of a powerful, emotional presentation of the peace of the world before the war, and the tremendous shock of the catastrophe which fell upon an unsuspecting world. Throughout there was a running accompaniment of orchestral and choral music. The pageant was preceded by a community sing, led by Mr. Hallam and accompanied by the Chautauqua Orchestra. Company E. Sixty-fifth Infantry, New York Guard, of Jamestown, N. Y., came over to participate in the pageant. Mr. Weinberg, who is of the College of the City of New York, worked out an attractive, well connected series of episodes. Belgium was represented by Grace Hallam Smith, of Albany, N. Y., a daughter of the musical director of Chautauqua, who studied classic dancing with Pavlowa, and acted the part unusually well. She entered alone, representing Belgium's entry into the war. The children were at play on the green lawns of that stricken country when the cruel hand of war came down upon them. Then France came on and joined her, followed by the other allied nations in the order of their entry into the war, until, finally, all were on the stage, pitifully calling out, "Dear United States, we need you." This exclamation was followed by trumpet calls in the distance, and presently, filing down through the woods (the stage was arranged to represent a wooded scene), came the khaki clad boys of the Sixty-fifth Infantry of Jamestown, N. Y., who rescued the entire group of allied nations from destruction at the hands of the enemy.

One of the real features of the evening was the part played by the Red Cross nurses, who appeared on the scene when death was endeavoring to overcome the women and children of Belgium, and tenderly rescued them. The dance of death was most skillfully and grotesquely played by Margaret Fitch, of Hangchow, China. As the soldiers retired at the conclusion of the program, the allied nations cried in one voice, and amid the singing of "The Star Spangled Banner": "On to victory." The soldiers then marched off to France to the tune of "Over There."

Bizet's suite "L'Arlesienne" was played by the orchestra as incidental music to the pageant; also numbers from "Joan of Arc," as well as the national anthems of each nation, including the regimental march, "Sambre et Meuse," were also used.

Cowen's "Rose Maiden," August 16

The "Rose Maiden," cantata, by Frederic Cowen, was given a splendid reading on Friday night, August 16, by the Chautauqua Choir and the Jamestown Choral Society. The work was under the direction of Alfred Hallam and was accompanied by the orchestra, Frederic Shattuck, piano, and Henry B. Vincent, organ. The solo parts were done by Lillian Heyward, soprano; Lillia Snelling, contralto; Charles Hart, tenor, and Horatio Connell, baritone. The co-operation of the Jamestown chorus is one of the very agreeable features of Chautauqua, for it has helped many times during the present season, and always comes over not less than 100 strong. It is a splendid body of singers, and makes a notable addition to the local choir. They came over early on Friday and had a picnic in Miller Park, together with the Chautauqua Choir, and all of the available singers from the towns surrounding Chautauqua Lake. It was a "singing bunch," and if a crowd can get together and have a better time than these folks had on this occasion, Chautauqua would like to see it.

R. D. S.

Kentucky Trio Tours for Red Cross

The Kentucky Trio, comprising Em Smith, C'Zelma Crosby and May Bingham, an account of whose coaching by Kate S. Chittenden, dean of the faculty of the American Institute of Applied Music, New York, was given in these columns last spring, are spending eight weeks in their native state, touring from town to town giving concerts for the benefit of the Red Cross. The young ladies have the co-operation of a friend who has given the services of her automobile, driven by herself, so that the Red Cross has not only been the recipient of all the earnings of the artists, but it has also been relieved of their traveling expenses. The trip is proving a most interesting and successful holiday excursion, fraught with gratifying financial and artistic results.

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**THE SAN FRANCISCO
CHAMBER MUSIC SOCIETY**

Elias Hecht, Its Founder, and How It Grew—No Finer Playing to Be Heard

Since coming to San Francisco I have had opportunity on several occasions to speak of the excellent work being done by the Chamber Music Society. I must acknowledge that I was frankly astonished at the high order of merit shown in the playing of this organization—astonished, naturally enough, for every city that one visits has one or more chamber music organizations, all of them pretty much on a par, and all of them suffering from lack of rehearsals and lack of funds. It is the way of the world. Chamber music does not pay. Rehearsing "just for the fun of it" becomes an insupportable burden in time, besides interfering all too seriously with the players' work along more materialistic lines, and so the rehearsals have to be put off, enthusiasm wanes, and the ensemble, no matter how good the individual players, suffers.

When I arrived at San Francisco last winter I expected just that sort of playing from the much talked of Chamber Music Society. But I was not long in changing my opinion, and I became so much interested in the work and in the possible future of the society that I asked for the facts. They came to me a little at a time. I learned, in the first place, that Elias Hecht, the noted flutist, who had played with some of the best known of the European chamber music organizations, had been the founder of the San Francisco society.

It was started, as many such organizations are, merely in the way of social pleasure. Some players who liked to play chamber music, as we all do when we have the time and the skill (and most of us have neither!), met together at the Hecht home. Their endeavor became more and more serious as time went on until finally, under the name of the San Francisco Quintet Club, the organization made its first public appearance at a concert of the Pacific Musical Society. This was in 1912, and the players were Louis Ford, first violin; Anton Weiss, second violin; Clarence Evans, viola; Victor de Gomez, cello; Gyula Ormey, piano; Elias Hecht, flute.

Of that ensemble only three now remain—Louis Ford, assistant concertmaster of the Hertz Orchestra, now second violin in the quintet; Gyula Ormey and Elias Hecht. The others have gone to other fields, Anton Weiss to the

New York Philharmonic, Clarence Evans with the Berkshire String Quartet, Victor de Gomez with the Philadelphia Orchestra and the Maquerre Ensemble.

Persinger and Britt Join

The success of this initial appearance of the organization was such that the late Will Greenbaum, the best known of the San Francisco managers, engaged the organization to play under his management. This they did with ever increasing success, and the merits of the society were



THE CHAMBER MUSIC SOCIETY OF SAN FRANCISCO.
Louis Persinger, Horace Britt, Nathan Firestone, Louis Ford, Gyula Ormey, Elias Hecht.

Left to right:

already widely recognized when in 1915 the world famous violinist, Louis Persinger, and the internationally renowned cellist, Horace Britt, were brought to San Francisco to fill the principal chairs in the symphony orchestra and joined forces with the ensemble, which then assumed its present name, the Chamber Music Society of San Francisco. The personnel, which has remained unchanged since that time, is as follows: Louis Persinger, first violin and musical director; Louis Ford, second violin; Nathan Firestone, viola; Horace Britt, cello; Gyula Ormey, piano; Elias Hecht, flute.

strictly up to date. All of the best of the new works are given as soon as they can be had, and several of our best known American composers, among them Arthur Foote and Mrs. Beach, have written works especially for and dedicated them to the society.

That the work of the organization has won the support and approval of the city's prominent men is shown by the fact that John D. McKee, president of the Mercantile National Bank and a great patron of the arts, has placed his magnificent country estate, Woodacre Lodge, in Marin County, at the disposal of the organization for their sum-

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The following has been written of the Chamber Music Society: "The success of the organization is no less remarkable than its wonderful performances. It has won its place and is generally acknowledged to be the finest organization of its kind west of New York. Not only are the interpretations authoritative, the ensemble and intonation impeccable, but they play with a beauty of tone, a wealth of color, virility of style and a red blooded enthusiasm that never fails to arouse the enthusiastic approval of the large audiences that greet their appearances."

This is well said, but it is not enough and tends to give a false impression, viz.: that the organization is of the West Western and therefore good of its kind, but, of course, not as good as what might come from New York or east of New York. Even supposing that no good things could come from the West, Persinger, Britt and Ormey are certainly not from these shores, and Ford and Firestone, wherever they may hail from, are fully equal to the tasks assigned to them.

Equal to the Best

I do not hesitate to affirm that this organization is as good as any now before the public, and I believe that I have heard all the noted ones. It is one of the very few organizations that plays with that sweep and freedom which is necessary to real interpretation and which, at the same time, does not sacrifice its ensemble. It is as if a group of soloists played together, each with the entire freedom of the soloist, yet with perfect ensemble—a feat that is almost beyond belief. And it may be noted, too, that neither the Joachim nor the Kneisel quartets, with all of their excellence and superiority, ever attained a similar ideal.

Mr. Hecht is very active and very enterprising and has succeeded in giving San Francisco a hearing of some works before they have been heard even in New York. The repertoire is kept date. All of the best of the new works are given as soon as they can be had, and several of our best known American composers, among them Arthur Foote and Mrs. Beach, have written works especially for and dedicated them to the society.

That the work of the organization has won the support and approval of the city's prominent men is shown by the fact that John D. McKee, president of the Mercantile National Bank and a great patron of the arts, has placed his magnificent country estate, Woodacre Lodge, in Marin County, at the disposal of the organization for their sum-

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mer's work. Here, in an atmosphere that must in itself be an inspiration, the society has daily rehearsals in preparation of its programs for the coming season. These include novelties by Bordes, Milhaud, Dupont, Bourgault-Ducoudray, Fesca, Goossens, Jacobi and others, as well as the classical repertoire.

Mr. Hecht and his associates have had flattering offers to locate in the East, but prefer to remain in San Francisco for the present, where their work is undoubtedly exercising a tremendous influence upon the musical growth of the country. There will be tours, however, in the near future, and it is safe to predict that both critics and public in the East will accord to this organization the same meed of merited praise that has been given them here.

A debt of gratitude is owing to Mr. Hecht, "to whose indefatigable ardor, courage and support the perpetuation of the society is due."

F. P.

OAKLAND'S EIGHTH WEEK OF OPERA

"Martha" Attracts—Kelley Lectures at University— "Music of the Allies" Given—Notes

Commencing July 29, for one week, Flotow's melodious and beautiful romantic opera "Martha" was presented very successfully at the Bishop Playhouse, under the stage direction of Reginald Travers and music direction of Harry Wood Brown. This is the eighth week of the special season of light opera being given at this charming theatre, showing that there is still a large number of people who find much pleasure in the revival of these beautiful works of yesteryear. The principals for this production include Alice Berini, Lucy van de Mark, Maud Goodwin, Alexander Bevani, Marion Vecki, Robert Battison, and a large chorus and orchestra. "Martha" has not been heard on this side of the bay for a number of years and is proving a notable attraction. The military opera, "When Johnny Comes Marching Home," is scheduled to follow next week.

Kelley's Lectures Interest Large Group

Edgar Stillman Kelley's lectures on "The History of Music" and "The Appreciation of Music" at Wheeler Hall, University of California, are being followed with much interest by a large group of students and others.

"Music of the Allies"

On July 29, at the Harmon Gymnasium, Berkeley, the Summer Session Chorus presented a program, "Music of the Allies," under the direction of Ernest Hesser; with Jeanne Jomelli, prima donna soprano, and others as soloists.

Notes

At the regular afternoon concert by the Municipal Band, under the baton of Paul Steindorff, in Lakeside Park, the overture to Verdi's rarely heard opera, "Nabucco," was programmed last Sunday. A grand fantasia from Flotow's opera "Martha" was also given a fine rendering. At this concert an Oakland woman composer, Ada Sells-Angel, sang one of her own songs, entitled "Stars and Stripes for U. S. A." and the band included Beethoven's minuet, arranged by Herman Trutner, director of the Community Orchestra, among its other numbers.

Because of the spontaneity of the public in responding to the Oakland Tribune's challenge, "Is Oakland a music loving city?" this go ahead newspaper has decided that the free concerts at the T and D Theatre shall be continued from time to time. Sunday morning, August 4, is set for another program. Allen Lane will give selections on the organ. Ford Rush, baritone, and other artists have also been engaged.

Lena Fraze sang groups of Grieg and other songs, illustrating Edgar Stillman Kelley's lecture at Wheeler Hall, on July 29.

The Jazz Band of the United States Navy from Mare Island, directed by P. K. Baxter, are giving impromptu concerts in the bay region in the interests of the Red Cross.

"Peace and Liberty" is the title of a new patriotic song by David G. Baltimore, just received. It is in march time with a swinging chorus.

E. A. T.

TACOMA FURNISHES SOLDIERS MUSIC

Camp Lewis Provided with Wholesome Tonal Diversions

The commanding officers of the cantonment, where thousands of soldiers are daily trained outside Tacoma's gates, claim that diversion obtained for the men through musical entertainment is a necessity in promoting and maintaining their spirit and morale. It contributes so manifestly to their well being that no effort is being spared to provide them with this means of inspiration. The camp "sings" leave them better soldiers. Few civilians realize the encouraging element thus brought into the lives of the men, save those who note their brightened faces as they march away from the daily "sings," or the concerts given for them, back to their posts and monotonous round of duties.

Scattered about the camp are auditoriums, recreation halls and eight "Y" buildings, where the soldiers gain the refreshment of mind that only music brings.

Series Arranged by Mme. Politz

Among unusually enjoyable concerts recently given was the series arranged by Zeta Marie Politz, soprano, of Portland, Ore., who is making a singing tour of the army and navy camps of the country. The entire party consisted of Mme. Politz, Mrs. B. McMurtie, Sergt. G. Chelf, U. S. M. C., and Lowell Patten, a former concert pianist, now located in the navy at Bremerton. Mme. Politz, an American artist sent out by the Y. M. C. A., conducted programs for the men of the naval militia in Seattle last week, for the officers of the navy at Bremerton, the men on the U. S. S. Philadelphia, and the men in the navy yard. In Seattle, Miccolata, flutist for Pavlowa, assisted on the program.

Monteith at Navy Yard

John Claire Monteith, baritone, of Portland, Ore., a well known concert singer of the Northwest, was scheduled for

a ten days' engagement at the Bremerton Navy Yard, and at Camp Lewis, beginning August 5, in the Y. M. C. A. entertainment work. Mr. Monteith is one of the representative musicians in his State, active in the Oregon Music Teachers' Association, the Portland Music Festival, the Opera Association, and is a member of the University of Oregon. The auditoriums at Camp Lewis were crowded during his engagement.

"Home Folks Trio"

The Home Folks' Trio, including Mrs. J. E. Wright, Mae McCarger and Esther Hjelte, won their way into the hearts of thousands of soldiers. Several of their programs were given outside the hospital buildings where men were in quarantine. "There's a Long, Long Trail," always a favorite with the men, was called for from the hospital, many within joining in the singing of this, and also of that great home song, "Keep the Home Fires Burning."

A Seattle Quartet

A quartet of Seattle musicians, Mesdames Chisholm, Williston, Wilson and Morrison, has been a leading attraction at the "Y" auditoriums recently. Prominent Tacoma musicians appearing in concert, assisted by the Tacoma Chorus, were Mary Humphrey King, Clara McMillan, Rachael van Velen and Archie L. Smith.

A Sacred Program

Four thousand men of the 166th Depot Brigade participated in a church and song service, preceded by a parade, the battalion forming in a huge horseshoe on the parade ground, where in the early Sunday morning their voices resounded in a program of songs, sacred and patriotic.

Recent Tacoma Arrivals

Mrs. Walter Grecon, the wife of Major Grecon, of the First Infantry, arrived with the regiment from Honolulu and is a guest at the Tacoma Hotel. Mrs. Grecon is an accomplished singer of Kansas City, and before her marriage studied with Angelo de Trabadello in Paris.

Mrs. I. R. McLaughlin, wife of Sergeant McLaughlin, of Camp Lewis, is also a recent arrival in Tacoma. Mrs. McLaughlin was formerly director of the music department of the University of Illinois. K. M. K.

ORGAN RECITALS FOR PORTLAND

Lucien E. Becker, F. A. G. O., is giving a series of weekly organ recitals at Reed College. His second program was made up of works by Grieg, Lemaire, Widor, Wesley, Beethoven and Meacham. These interesting recitals are open to the public.

Marion Bauer, the well known composer-pianist of New York, is passing the summer here. At the next meeting of the Monday Musical Club, Miss Bauer will give a talk on "The Relation of the War to Music."

Leah Cohen, soprano, a pupil of Belford Ryan, is one of the principal attractions at the Hippodrome (vaudeville) Theatre. Miss Cohen is singing "Just for You I'll Be True," by Henry van Dyke, of Portland.

The members of the Progressive Business Men's Club recently had the pleasure of hearing Lulu Dahl Miller, a prominent contralto.

Mrs. Donald Lamont has been appointed contralto soloist of the Trinity Episcopal Church choir. Mrs. Lamont is a member of the Treble Clef Club, Rose Coursen-Reed, director.

The Multnomah Guard Band (sixty-five men), Lieut. W. A. McDougall, conductor, is doing a great deal of patriotic work.

Dent Mowrey, composer-pianist, of Seattle, Wash., has a large summer class here.

J. Ross Fargo, tenor, a pupil of F. X. Arens, is spending his vacation in the Glacier National Park, Montana.

J. R. O.

Mabel Riegelman "Talks Good"

Mabel Riegelman, American soprano, entered the lobby of one of the big New York buildings last week to telephone from the public station maintained there, and, meeting a friend, conversed for a few minutes before asking for her "number."

"You sure do speak good, Miss, ain't you a theatre lady?" queried the telephone operator, as Miss Riegelman turned to request her number.

"Why, what on earth do you mean?" parried the soprano, not understanding the salutation.

The lady of the switchboard proceeded to elucidate. "Why," said she, "you talk so good and smooth, just like I hear the ladies on the stage, so I guess you sure are a theatre lady, now, ain't you?"

Miss Riegelman sought refuge in the telephone booth.

Walter Wagstaff in Aviation Camp

Walter Wagstaff, baritone, who has been singing in opera and concert in South America for the past two years and is now an enlisted man in the service, writes enthusiastically from the aviation camp at Paris. S. C. to Mme. Soder-Hueck, his teacher. He says:

At last I have finished school and am no longer one of the common herd of recruits. I was one of the five highest men to graduate from school, for which reason I was assigned to non-commissioned officers' school as corporal-instructor, starting today. I am very pleased, except for the fact that it may be some little time before I can go to France. I certainly regret that I am not stationed near enough to you to permit keeping my voice in trim. However, the nature of my present work is such that it would be almost impossible for any one to remain in voice.

* Dr. Fery Lulek's Summer

After almost eight weeks of rest, recreation, and work, equally divided, at Long Beach, L. I., Dr. Fery Lulek has left that resort and will spend a fortnight or so in New York and vicinity before returning to Cincinnati, where he will resume his work at the Conservatory of Music, September 3. A large class is awaiting him there. Martha Craver, one of the Lulek graduates, has just been engaged as the prima donna of "Frills and Furs," one of the successful current comic operas.

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Albany, N. Y.—May E. Melius, who is at Lake George for the season, gave a luncheon recently for Mr. and Mrs. Henry Holden Huss and others of the musical colony. Mr. and Mrs. Huss gave a tea at their studio.—Mr. and Mrs. James H. Loftus have had as their guest Thomas E. Ryan, organist and choirmaster of St. Joseph's church, Utica, and director of the B Sharp Musical Club in that city. Mr. Ryan had just returned from New York, where he was able to secure Max Rosen, Leo Ornstein and Frieda Hempel for concerts in Utica this season.—David C. Lithgow has arrived overseas.—The year book of the Monday Musical Club will soon be issued. Mrs. Leo K. Fox is chairman of the program committee. The club is taking charge of some of the Sunday night entertainments for the soldiers in training at the State College for Teachers.—Mrs. Howard Ehemann, contralto, sang a group of French songs at a meeting of the French club recently. Mrs. Peter Schmidt played the violin accompaniment, and Mrs. George A. Rose was at the piano.—The Half Hour Practice Club will not resume meetings until mid-winter.—Jane A. Lansing is spending the summer on the Helderbergs, as usual.

Cincinnati, Ohio.—(See letter on another page.)

Chautauqua, N. Y.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Denver, Col.—Percy Rector Stephens, director of the Schumann Club of New York, who is spending his summer in professional work in Denver, trained and brought forward sixty women's voices in a choral program. The affair was for the benefit of the Soldiers' and Sailors' Club, and netted \$850.—Clarence Reynolds, municipal organist, added Bernard Ferguson, the noted New York baritone, who is spending his summer vacation in Denver, as soloist, to one of the regular free noon concerts in the Auditorium. This was an opportunity for Denver people to hear one of the best known vocalists in the country.—Miss Nast, violinist (pupil of Auer), has returned to the city.—Fif Spandau, the well known young pianist, is spending her vacation at Ute Pass.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Portland, Ore.—(See "Music on the Pacific Slope.")

Richmond, Va.—The Musicians' Club announces the engagement of its artists for the coming season's series of concerts, which includes the Flonzaley Quartet, in a return engagement; Guiomar Novaes, the Brazilian pianist, and Wilfred Graveure, the Belgian baritone. The first appearance will be that of Miss Novaes on December 13. The club's plans also provide for a president's day reception and recital on October 23, to be given by Mildred Faas, soprano, who appeared so successfully at the last Bethlehem Bach Festival. A separate department of club student members will be conducted under the direction of Isabel Bonnell, assisted by Belle Johnson and Mrs. Hamilton Smith. Those admitted to the privileges of this department must be under twenty years of age and properly recommended by their teachers. An affiliated membership of men will also be a feature of the coming season. The surplus earnings of the club will be devoted to war relief work of various kinds. The officers of the Musicians' Club for the coming year are: President, Francis D. Williams; vice-president, Helen Stevens; secretary, Mrs. J. K. Bowman; treasurer, Mrs. Basil M. Gwathmey. The chairmen of the various committees will be as follows: Jean G. Trigg, program committee; Mrs. Norman Call, membership committee; Mrs. F. F. Harker, house committee; Mrs. F. M. Hequembourg, publicity; Louise Williams, patriotic; Mrs. Channing Ward, artists' concerts. Eight morning programs will be given by club members. During the past spring and summer the club has given two concerts weekly at Camp Lee, Petersburg, Va., its members having placed their services at the disposal of the War Camp Community Service. Members have also given concerts at the local fair grounds, entertaining the men of the mechanical training camp stationed there. Louise Williams has had active charge of this branch of the club's work.—Under the direction of Shepherd Webb, one of the city's prominent organists, the First Baptist Church has during the summer enlarged its quartet by the addition of soloists from other churches. The summer membership of the choir has embraced Lucille Cullingsworth, soprano, from St. James' P. E. Church; Mrs. R. S. Hudgins, Jr., contralto; Marjorie Harcum, of Monument M. E. and Holy Trinity P. E. Church; Oswald Blake, tenor; Dr. Maurice Koblenz, tenor, of St. Paul's P. E. Church; Marcus Kellerman, baritone, and John George Harris, baritone, of Grace Covenant Presbyterian Church. As a consequence, the services of the church during the summer have been very largely attended and the musical features have attracted much attention.—Marjorie Harcum, contralto, whose singing in the role of Pitti Sing in the revival of "The Mikado" evoked favorable comments here last winter, will soon resume her studies in New York with Mr. Stahl-schmidt, she having been awarded a scholarship through the Pleiades Club. Her voice is of unusual quality and volume.—Bassett Hough, of New York, organist and musician, is a notable visitor in the city this summer, sojourning at his home on Grove avenue, Richmond.—Among prominent Richmond musicians who are enjoying summer vacations somewhere in America are Howard Bryant, Mr. and Mrs. Flaxington Harker, J. Lamont Galbraith, Dr. Maurice Koblenz, John Powell, Quincy Cole and James Womble. Marcus Kellerman, with his family, motored to Cincinnati late in July, returning here early last week.—The Wednesday Club managers are making plans for the coming season's work, together with the annual May festival, the details of its arrangements to be announced later.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Saratoga Springs, N. Y.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tampa, Fla.—The Virgil School of Music, under the direction of Mabel M. Snavely, closed its summer session on July 30 with a recital which was thoroughly enjoyed by a large audience. The thoughtful musicianship which is being instilled into each pupil through the careful training they receive was shown in the execution and incipient interpretation of each pupil. At the conclusion of the program a social hour was happily spent.—The program given by May Heimburger on July 30 in the popular music room of Mr. Scott's store proved to be an enjoyable event to music lovers. Her program was of sufficiently wide range to give pleasure to an audience of varying tastes. Mrs. Lindley Heimburger contributed to the occasion in an appreciable way by a delightful reading.

Washington, D. C.—A musicale for the girls engaged in war work for the Government in Washington was given on August 10 at Camp Columbia, under the auspices of the War Camp Community Service. Dick Root sang several groups of songs with violin and piano accompaniment, and gave as an encore Penn's "The Magic of Your Eyes," which was greatly appreciated by the several hundred girls present. Julia Higgins accompanied Miss Root and materially assisted in the success of the evening.—Mrs. Lawrence Townsend, an American composer, arranged the program given at the Walter Reed Hospital on August 6. Those who participated were Mrs. Newton D. Baker, wife of the Secretary of War, accompanied by Ralph Leopold at the piano, and Charles Trowbridge Tittmann, bass, accompanied by Alice Burbage at the piano.

Blanche da Costa's Engagements

Now that Blanche da Costa has finished her busy season, she is "farmeretting" on Long Island. (See photographs on another page.) Miss da Costa recently had two appearances at the Stadium concerts, and received a splendid reception both times. During the war chest drive of Norwalk, Ohio, the soprano sang three times, and as a result she has been engaged to sing next season at the Singers' Club, of Cleveland, Ohio.

Miss da Costa has also signed up with the Society of American Singers, for an eight week season of opera at the Park Theatre, New York. On October 10, at Aeolian Hall, Miss da Costa will be heard in recital.

An Italian composer named Pasquale la Rotella is writing an opera, "Vicenzella," libretto by Carlo Zangarini, after a drama by Libero Bovio.

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REPLIES TO INQUIRERS

[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

Studying Abroad

"I should like to have your opinion about the conditions for studying music abroad after the war is ended? Do you think that it will be as it was before the war commenced? Do you think that all the teachers who came over here will return to Europe at once? I suppose there are many students just waiting for the chance to go."

It is rather early days to talk about conditions after the war when there is no end in sight. But from all that one can gather, it appears as if European conditions would be quite different from what they were before 1914. To get across the ocean will be much more expensive than in the past, and it will take time to bring travel conditions into anything like normal. Then the expense of living will be much higher, as it is already, while teachers will probably increase their fees to meet the new requirements of life. At the present time there are so many actual necessities of life that can no longer be procured that many months must elapse before anything like sufficient supplies can be manufactured, which will make the prices much higher. The majority of the students who formerly went abroad to study were not supplied with sufficient funds to pay expenses of living and lessons for more than a year, so it will hardly be that class who will rush abroad after the sad experiences of the years of war. Conditions, it may be said, will never be the same as before the war began.

Some of the teachers who are in this country will return to their former homes, but many have settled permanently in the United States and will continue their activities where they have so prospered. Many find they prefer this country, where music is on so high a plane it has outdistanced other countries. Those who came to scoff remain to—teach.

There may be many students waiting to go, but they are wasting precious time in not taking advantage of the opportunities at home. There is no necessity for any one to go abroad for a musical education. There is more music in New York than in all the large cities abroad put together—this refers to the pre-war conditions. And it is "good" music; the public demands it, will not listen to any other kind. While the prices for tickets to concerts may be more than in some European centers, the quality of the music offered is superior. The paltry concerts in some of the large continental cities have ever been a matter of surprise and comment. There is an immense amount of music in England (speaking of before the war), although the English are not supposed to be a musical nation. In fact, one heard in London all the best musicians, instrumentalists or vocalists. It was not necessary to cross the Channel in order to hear famous people.

As far as can be seen, the best possible advice to a prospective student is: If you study music, study in America, where there are so many of the best teachers in the world, and where every kind of training for public work is so abundant.

"Vanity Fair"

"In the June 6th issue of the MUSICAL COURIER I noticed that Mrs. Tiffany sang 'Vanity Fair,' by Clutsam. Will you kindly tell me where I can secure the same? Two Chicago music stores and one Philadelphia have failed to secure it."

The Clutsam song for which you ask can be purchased from the publishers, Chappell & Co., 41 East Thirty-fourth street, New York City.

Sousa's Band

"I am under the impression that I read an article in a 1917 number of your magazine to the effect that Sousa has never at any time conducted 'Sousa's Band,' and receives a royalty from the gentleman who conducts it under his name."

"If my memory serves me right in this, will you kindly so advise me, and, if possible, send me a copy of the number which contained this statement and for which I enclose postage. If I am not mistaken, as my friends insist I am, I ask your pardon for troubling you."

You certainly are mistaken. No such article ever appeared in the MUSICAL COURIER, for the good reason that Sousa has always conducted his band. As far as can be ascertained, no one else has ever done so, except perhaps in single numbers for some special reason.

The great and overwhelming success of Sousa's Band in its years before the public has been due in great measure to the personality of Sousa himself. His musicianship, his enthusiasm as a conductor, his close sympathy with the men under his baton, were all conducive to the splendid work done, and these qualities were felt by every musician who listened. Whether in the United States or abroad, there was always a ready and immediate response from the

audience. Sousa is very dear to the hearts of all patriotic Americans who appreciate what he has done and is doing. He is a power wherever his name is mentioned, whether among soldiers, sailors or private citizens, all of whom know and love him and his martial music.

Community Singing

"Do you think that solos, instrumental and vocal, should be introduced into community singing, or should the entire time be given to the chorus work?"

The opinion of the writer is that the entire time should be devoted to chorus work, and that solos of whatever kind are out of place in community singing. The whole object of the community work ought to be bringing every one with a voice, whether trained or not, into the work. No one should be exploited above another; all should have equal standing. The growing importance of this work throughout this country is of great interest. It has brought together the people of small towns and villages in a manner never before accomplished. Some of the finest chorus singing has been done by a number of small communities uniting in a body at a festival. In fact, the success of one well remembered festival was the chorus singing, far beyond that of the "great" soloists engaged. The audience listened as it had not done for any other numbers. Perhaps this experience is why the opinion is given that nothing can exceed the beauty of chorus singing.

Technical Teacher Wanted

"For the next two or three years I shall be studying piano in New York. As yet, I have been unable to learn anything definite of the best New York teachers. I specially wish to get a good technical foundation with a view to studying with some artist later, and I should like to know of some of the best teachers who are working with artists. I am very much interested in accompanying and expect to prepare for that work."

The names and addresses of the best piano teachers in New York City are to be found in the columns of the

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MUSICAL COURIER, where there have also been many notices of their pupils. It is difficult for any outsider to recommend a particular teacher, as nearly all students have their own ideas of what they specially require and there must be a sympathy between pupil and teacher that only personal correspondence or an interview can decide.

Nearly all the great pianists who are appearing before the public at the present time receive pupils during the winter season, while in New York, or at their country places during the summer. At the present time there are teachers of international reputation over here, so a splendid education can be acquired right at home. Read about the pupils of well known piano masters who have made successful debuts and are now making successful careers. You will find it all in the **MUSICAL COURIER**, and should be able to draw your own conclusions.

The first requisite for an accompanist is that he or she should be a thoroughly equipped pianist, so that once you have acquired a technic that enables you to play in public, the playing of accompaniments becomes a matter of practice and experience.

In writing to any of the leading pianists, you would probably be referred to one of their experienced pupils capable of teaching, if you do not wish to begin studying at headquarters. When you come to New York, the **MUSICAL COURIER** will be pleased to be of further assistance.

Strained Vocal Cords

"Can you spare space for advice concerning strained vocal cords resulting from overwork or improper methods of singing after four years of study? A year's rest vocally has brought some improvement but little encouragement. Will a sagging vocal cord regain its normal condition through long, complete rest or occasional study under a good teacher? Or is the relaxed vocal cord incurable?"

The vocal cords do not respond quickly to any treatment, but it seems as if you should feel encouragement from an improvement after a year's rest. If caused by a wrong singing method, there must be no repetition of such singing. You should be very sure of how you use your voice again. Overwork is easier to guard against; as a matter of fact, any teacher who understands voice training will never allow a pupil to strain the voice or to get "tired." The physical health has also much to do with the strain on the voice. The body must be in a healthy condition to bear the strain put upon the vocal cords. Fifteen minutes of practice at not too frequent intervals will serve to keep the voice in condition, if health does not allow greater use of it. Your best course is to consult a teacher in whom you have confidence, for you should be able to take lessons again that would strengthen the weak parts. Only be sure you have a teacher who knows how to solve your problem of sagging vocal cords, which are curable under correct treatment. There are some teachers who have made a long and faithful anatomical study of the vocal organs to handle just such cases as yours. You may have to go slowly, but, with the end in view of recovery, it will not be difficult for you.

Grabel's Band on the Mall

Bandmaster V. J. Grabel, of the U. S. S. Pennsylvania, was recruited in Chicago and reached service afloat by way of the Great Lakes Naval Training Station. He is remembered in the Windy City as a leader, and his bands have been popular there.

The great success of the performance of the French Military Band on the Mall in Central Park, New York, in one of the Mayor Hylan People's Concerts, arranged by Special Deputy Park Commissioner Berolzheimer, was a delight and an inspiration to Mr. Grabel. Knowing the high musical standard of that organization, he overlooked all other attractions of the evening so that he might hear the concert.

Besides being thoroughly delighted with the performance, he was filled with the ambition to show his sailor band's capabilities, for the purposes of comparison. His superior officers gave consent, and Commissioner Berolzheimer welcomed the offer with thanks, printed the programs, engaged stages to transport the musicians to and from the Navy Yard. The concert took place on Wednesday evening, August 7, when the following program was listened to with great favor by a large crowd: March, "National Emblem" (Bagley), overture, "Phedre" (Massenet), cornet solo, "From the Shores of the Mighty Pacific" (Clarke), Lothair Teeter; andante from first movement of sixth symphony (Tschaikowsky), selection from "Red Mill" (Herbert), "Star Spangled Banner," march, "United America" (Grabel), "Danse Macabre" (Saint-Saëns), "La Paloma" (Yradier), "Hymn and Triumph March" from "Aida" (Verdi), "Songs of the Old Folks" (Lake).

Clark at War

Charles W. Clark is at war. He doesn't realize it himself, but he is. He is waging war against artificiality all the time. Have you heard him sing? And did it occur to you then? Perhaps not. But if you follow him to his studio, you will realize that he is constantly winning battles by "passive resistance" against artificiality of all kinds. It is there you will find what one rarely finds in the musical world of today—simplicity.

His studio, large and unencumbered with superfluities, radiates an atmosphere of sincere artistic appreciation that is attained only through high breeding, high thinking, and high endeavor. One senses this at first glimpse.

Those who are acquainted with his teaching know that he "preaches what he practises"—simplicity. His are notes of free and flowing purity, poured forth with a dignity of conception and rendition that mollifies and delights the most searching critic. And he transmits it subtly to his pupils.

In his personality lies the keynote of his success in the professional and social fields. Without that dignity and sweetness of bearing; without that charm of almost child-like friendliness; without that unwavering yet undefined desire to give the finest of himself and his abilities to the world of music—without all these, such a far reaching and permeating influence as he could not exist to inspire his pupils and his friends alike.

By such quiescent idealism, can we not truthfully say that here "passive resistance" is triumphing?

About the Y. M. C. A. Overseas Work

The overseas entertainment work of the Y. M. C. A. has developed by leaps and bounds. At the present time there are over 1,000 "Y" centers in France, at practically all of which there is an incessant demand for entertainment. To fill this demand completely is probably impossible, but the "Y" is doing its best to meet it. Every mail brings inquiries and offers of service from all parts of the country. Many of these can be dealt with satisfactorily by letter, but often, especially in the matters of offers of service, a personal interview is desirable. To provide an opportunity for such interviews, Francis Rogers has recently made a tour of ten of the large cities in the Eastern half of the country—Boston, Buffalo, Cleveland, Toledo, Chicago, Kansas City, Atlanta, Charleston, Richmond and Philadelphia—in each of which he spent two days interviewing all those interested in overseas entertainment.

This tour was fruitful in that it secured for the work more than twenty singers, instrumentalists, readers and vaudeville artists, whose talents and careers make their success in France a foregone conclusion. Further, it brought out the fact that the entertainers in the camps in this country are fast developing a large number of young artists, whose artistic progress would be much slower under the conditions that prevailed in this country before the war. Experience shows that the best possible training for overseas work is experience in the camps of this country, and it is probable that the "Y" will come more and more to depend on the home camps to supply the entertainers for the camps in France. Indeed, the whole professional field is likely in the future to derive a large portion of its successful artists from this same source. The "Y" is interested, however, in all entertainers of experience, who are able to interest and entertain an audience of soldiers under practically any conditions.

The Government imposes certain restrictions, e. g., no man less than thirty-one years of age can be considered, nor any woman less than twenty-five, nor one with a husband or son under the colors. No man or woman either of whose parents was born in any of the Central Power countries can be considered. All inquiries should be directed to the Overseas Entertainment Bureau of the Y. M. C. A., 347 Madison avenue, New York City.

Love and Lea Activities in Seattle

Linnie Love and Lorna Lea are in demand as soloists in Seattle, Wash., where they are spending the summer. July 27 they sang at a concert, followed by a supper and dance. Their numbers were solos and duets, as follows: "The Magic of Your Eyes," Penn; "Underneath the Autumn Moon," Vanderpool; "Love, Like the Dawn, Came Stealing," Cadman; "Laughter Wears a Lilled Gown," Branscombe; "Sort o' Miss You," Smith; "The Americans Come," Foster; "No Voice But Yours," Vanderpool; "My Liberty Boys," Linnie Love; "Un bel di," Puccini.

On July 28 they sang a duet at the First Unitarian Church, and in the afternoon several duets at the New Thought Conference, at which Judge Gay was the principal

speaker. They sang in the big amphitheatre at the University of Washington, where the "Seattle Girls' Victory Carnival" was held. An audience of ten thousand, and two thousand sailor boys on the stage, as the chorus. It was a most appropriate setting for Miss Lea's solo, "The Americans Come," by Fay Foster. They sang an opening duet, "Underneath the Autumn Moon," by Vanderpool, a patriotic solo, "Thou Art So Dear to Me," by Herbert Spencer, closing with the "Martha" duet. No encores were permitted, but they received wonderful applause.

On August 1 they sang at a concert, followed by a supper and dance. August 9 they gave an entertainment for the sailors at the Bremerton Navy Yards.

Gertrude Sykes King's Appearances

Weekly concerts for the soldiers are being given at Markleton, Pa. On July 18 a party of musicians gave a fine program. They included Gertrude Sykes King, soprano; David Ewing, baritone; Irwin Moore, violinist; Frank Duppins, cellist, and Edna Zellers, accompanist.

The following evening Gertrude Sykes King participated in another concert at the Schenley Oval, Pittsburgh, Pa., the other artists being Olga Englebrecht, contralto; N. Le Marco, tenor; D. E. Macintosh, bass, and Howard Cowan, accompanist.

At the present time, Mrs. King is acting as soloist with Fairman's Concert Band throughout Rhode Island and Massachusetts. Two programs a day (excepting Sunday) are given in each city in connection with an impressive talk on the war by Capt. A. Price Simmons. The concert party has been sent out by the War Department and they are doing splendid work. On August 8, Mrs. King also appeared as soloist at Roger Williams Park, of Providence, R. I.

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IRMA SEYDEL

The talented young violinist of Boston, who volunteered her services to the Y. M. C. A. for camp work during the months of July and August. Miss Seydel was enthusiastically received when she appeared at Fort Michie, Fort Terry and Fort Wright, New York; the Naval Hospital in New London, the New London Y. M. C. A. and the Congregational Church in New London, where she played at the service for the sailors.

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 Good Positions for Conservatory Students—Notes

Cincinnati, Ohio, August 10, 1918.

An announcement which comes with force and adds untold distinction to the teaching forces of Cincinnati is that made by the Cincinnati Conservatory of Music this week confirming the fact that Eugen Ysaye will instruct a master class at that institution, beginning October 15. The conservatory is already in receipt of a deluge of requests for information from virtuoso talents all over the country. The distinguished master will confine his teaching exclusively to the Cincinnati Conservatory of Music.

Mr. and Mrs. Glyn Morris

Mr. and Mrs. Glyn Morris, alumni of the Cincinnati Conservatory of Music, have opened a studio at Columbus. Mr. Morris is well known as a Welsh tenor of splendid capacity, and Mrs. Morris (nee Catherine Russell) is remembered as a gifted pianist, developed under Marcian Thalberg.

Appointments for Conservatory Students

Many conservatory students are securing good positions for the coming year. Among the most recent appointments are those of Carolyn Howell, teacher of violin at the Princeton School of Music, Princeton, W. Va.; Harriett Gregg, teacher of voice at Maryville College, Maryville, Tenn.; Mary Grissom, teacher of piano at Bethel Woman's College, Hopkinsville, Ky.; Catherine McComb, teacher of piano at the Louisiana State University; Walter Frederick, supervisor of public school music, Lakewood, Ohio; Bessie Joseph, supervisor of public school music, Tate, Ga. Gertrude Isador has been reappointed as teacher of violin on the faculty of the Florida State College for Women, Tallahassee, Fla.

Notes

John A. Hoffman has closed an unusually busy summer at the Cincinnati Conservatory of Music and has plunged into work for the Y. M. C. A., to which he has given his services for the month of August. He will sing at Camp Taylor, Camp Sherman, Camp Benjamin Harrison, and the Wilbur Wright Aviation Camp at Dayton. His accompanist will be Robert Childe.

Norman Brown, pianist, and W. G. Drexilius, tenor, are the latest Conservatory of Music students accepted at the Great Lakes Training Station.

Thomas J. Kelly devoted the month of July to delivering a course of lectures on psychology at the National Summer School of Music, Lake Forest, Ill. Mr. Kelly also conducted a large chorus in connection with his work at Lake Forest University. He is spending August at the northern lakes.

R. F. S.

Antonia Sawyer and Percy Grainger

The MUSICAL COURIER is in receipt of a letter from Antonia Sawyer, dated August 12, in which she states that she is being approached continually by "War charity organizations, musical societies, and others desiring to secure the pianistic services of Percy Grainger." Mrs. Sawyer wishes to inform all interested persons that Percy Grainger is now, and has been for some time, actively and exclusively engaged in his military duties, and is not available for any other work. Furthermore, Mrs. Sawyer emphatically forbids concert agents and all persons connected with concert giving to advertise directly or indirectly the name of Percy Grainger as an artist appearing in person at any of their undertakings. Mrs. Sawyer will give due notice to the public when Mr. Grainger will be available to resume his activities as a professional pianist.

Vera Barstow at Camp Upton

After having heard Vera Barstow, the violinist, play at Camp Upton on July 28, in the K. of C. Hall, under the auspices of the Jewish Welfare Board, for an audience of 4,000 soldiers, all of whom were about to sail for France, the supervisor of the Entertainment Division wrote to her manager, M. H. Hanson, as follows:

Both Miss Barstow and Herma Menth, who played for us, were a decided success with the 4,000 boys who crowded the auditorium. Their success was especially noteworthy because of the fact that the program was of a varied nature and difficult for a high-class artist to handle. Yet the boys gave their most eager and rapt attention and applauded again and again, so that Miss Barstow had to give several encores.

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